THE
KINEMATOGRAPH
And LANTERN WEEKLY
Incorporating The Optical Lantern Journal and The Magic Lantern Journal.

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MARCH 25, 1909.

The Kinematograph and Lantern Weekly was the first journal published devoted to motion pictures and is recognised as the authority on all trade matters.

It has agents and correspondents in and is circulated throughout the world.

The subscription is 6/6 per annum post free.

Advertisements and news for current issue must be received by Tuesday to ensure insertion.

Contributions, interesting items, etc., invited and paid for at the usual rates.

Advertisers should note that our journal covers the whole field: manufacturer, factor, exhibitor, etc., and that announcements are read by *everyone* interested in the trade.

A Deadlock.

The Convention of To-Day and Dissentients thereto.

Uncertainty, we regret to say, is still the keynote of the trade. Just as we went to press with our last issue, we received an outline of the deliberations of the European Convention Central Committee, which had been held in Paris. It cannot be denied that the difference between the first Convention and the modifications decided upon at the last meeting, are as different as chalk is from cheese, and may be summarised as follows:—

(*a*) **The endeavour to make it compulsory for members to purchase from any individual film stock maker is abandoned.**

(*b*) **The opening of the Convention to any manufacturer who seeks admission after June.**

(*c*) **The provision that films can be purchased from the manufacturers outside the Convention, at the same time as from members inside.**

(*d*) **The hiring clause to become inoperative until the terms are discussed with the renters.**

In fact, the Convention simmers, practically, to a standardisation of price at which films shall be sold. Under these circumstances it has been felt impossible by some of the original signatories to the Convention to throw in their lot with the findings of the Central Committee and as will be seen from the following letters, Messrs. Williamson & Co. and The Walturdaw Co., Ltd., have finally decided to resign, while the two Continental firms of Lux and Eclair, we understand, come back again to the fold. The letters which have been sent by Messrs. Walturdaw and Williamson, to Mr. R. W. Paul in his capacity as Secretary, are as follows:—

R. W. PAUL, ESQ.,
Sec. to the British Committee.

SIR,—After very carefully considering the new proposals coming from the International Committee of the Paris Convention, we cannot see our way clear to accept the conditions, and we must ask you to withdraw our names as a member of the Convention.

Yours faithfully,
WALTURDAW, LTD.,
E. G. TURNER, Director.

MR. R. W. PAUL,
Leicester Square, W.C.

DEAR SIR,—I have carefully considered the proof of the Articles of the Convention, as revised and altered by the recent meeting of the Principal Committee in Paris, and have come to the conclusion that they are absolutely unworkable.

They will no doubt be altered from time to time and so become effective for something, but meanwhile I desire to be freed from the horrible nightmare of having my business directed by outsiders.

I therefore resign from the Convention.

Yours faithfully,
JAS. WILLIAMSON.

Mr. Paul throws the onus of accepting these resignations on to the Central Committee as will be seen from his reply:—

INTERNATIONAL EDITORS OF FILMS,
British Committee.
Holborn Restaurant, W.C.,
23rd March, 1909.

THE EDITOR,
THE KINEMATOGRAPH AND LANTERN WEEKLY,
Tottenham Street, W.

DEAR SIR,—I have to-day received notifications from Messrs. Williamson & Co. and Messrs. The Walturdaw Co., Ltd., stating their desire to withdraw from the European Convention of International Editors of Films.

On the decision of the Executive Sub-Committe I have to-day written these firms that it is impossible to deal with the matter as they propose, since their engagements are with the whole of the International Signatories to the Convention.

It will be obvious to you that any breach of their obligations to the remaining Signatories would have to be dealt with by the International Committee, as was done in the case of the recent misunderstanding with two Continental firms.

I am, Dear Sir,
Yours faithfully,
ROBT. W. PAUL, Secretary.

An Ineffective Rapprochement.

AT a meeting last week of the British members of the Convention, including the British agents for the Continental members, the modified conditions were fully discussed, and a deputation of three members, namely, Messrs. Barker, Cricks, and Williamson, was appointed to meet a deputation from the Kinematograph Trade Protection Society, Ltd., in order to discuss the hiring terms so that some definite policy agreeable to both sides might be decided upon. Owing to Mr. Williamson's resignation another member was elected in his stead. This course of action proves at least that the disposition to compromise is very strong on the part of the manufacturers. On receiving the request the Protection Society replied that the matter was of such importance that nothing could be done until after a

EDISON FILMS

Orders now being taken for future delivery from the Factory, Orange, N.J., U.S.A. for

Left Out.

The story of a delicate child suffering from the loss of a loving mother—then neglect by a weak-willed father cast down by loss of fortune. How he realizes his weakness and is reclaimed by the pathetic position of his child.

No. 6426 **Code "Vengo"** **Length 980 feet**

100 Per Cent. Jealousy.

Mr. Bing is jealous of photographer's attention to Mrs. Bing. Gets thrown out and is mixed up in a rough affair outside. More excitement when he gets into "The Ladies' Art Club." Wife sees him centre of admiration. Exposes him. Leads him out amid jeers.

No. 6427 **Code "Vengoline"** **Length 405 feet**

Boyhood's Dreams.

Fascinated by the penny shocker, Tommy Brown falls asleep at night whilst reading one. Adventures with pirates brings in mother. It is not a light hand that wakes our hero at a critical period of his encounter.

No. 6428 **Code "Vengude"** **Length 425 feet**

A Bird in a Gilded Cage.

A wife, with innocent child, elopes with husband's best "friend." Losing all interest in life, husband drops lower and lower until he becomes a burglar. In this part he overhears plot of young wife to elope with her husband's "friend." He confronts them, tells his story, turns them from their purpose. Girl tells her story and father finds a daughter, daughter finds a father.

No. 6429 **Code "Ventanero"** **Length 1000 feet**

New Subjects made each week.

Write for descriptive Circulars.

EDISON MANUFACTURING CO., LIMITED

Edison Works,

100 VICTORIA ROAD, WILLESDEN, LONDON, N.W.

City Showroom—25 CLERKENWELL ROAD, E.C.

BRITISH MUSEUM

meeting of its members. Consequently a meeting was held on Wednesday, when it was unanimously decided that no steps should be taken to meet the manufacturers until they, the manufacturers, can see their way to put forward some cut and dried proposal. In announcing this decision the secretary of the renters' organisation informs us that it was decided upon in order that a proper weight should attach to any decision arrived at at such a conference. They were perfectly willing to meet the makers in a friendly spirit but desired to do so on a proper business basis with a definite plan to discuss. This is precisely the decision which it was anticipated beforehand by the renters would be arrived at, but it brings about a deadlock in the negotiations which is to be regretted. The manufacturers have unquestionably made their policy less harsh in order to meet the renters and exhibitors, but on the other hand it must not be overlooked that the renters will, for a time at least, look very critically at any and every proposal which comes from the other side. It cannot be denied that the manufacturers were looking forward to the film of the coming Grand National as being a means to an end, but we understand it was decided at the meeting of the renters that no overtures should be made to purchase films of this event. It therefore appears as if the *status quo* is maintained and that it is still war to the knife.

An Unbiassed View of the Situation.

FOR some time the relations between the manufacturers and renters have been, to put it mildly, anything but brotherly, so that the establishment of a cordial *entente* between the two should be the polestar by which everyone who has the interests of the trade at heart should steer his course. To witness any body of men yielding to apprehension is a deplorable spectacle, and in the kinematograph trade at the moment it cannot be denied that each party has misgivings as to the intentions of the other, although we cannot see how there can be any antagonism between their interests. Both sides have a deeply-rooted conviction that something must be done to keep up the prestige of the exhibitions, and we are convinced that if it were possible for the manufacturers and renters to come together, they would find that they had far more in agreement than in disagreement. The first sign of greatness with any body of men is never to abuse the enemy, and we are optimistic enough to believe that in the present *impasse*, neither side are desirous of abusing the other. The renters, no doubt, have thought that the manufacturers were more or less tyrannical and overwhelming in their endeavour to decide at what price they, the renters, should do their business. On the other hand, the manufacturers have felt that something must be done if they were, in future, to compete for trade in the world's film market. It will not be denied that they are now of opinion that they have somewhat overstepped the limit, and in order to make amends they endeavour to hold out the olive branch. We ask the renters to try and look at it from this standpoint, and see if it is not possible for some reunion. It is almost inconceivable to believe that any body of manufacturers should be at loggerheads with their customers, and the longer the wound remains open the longer it will take to heal effectually. We should like it to be distinctly understood that we have no desire to enter into party politics—that should come outside the range of trade journalism. All we wish to do is to endeavour to give an unbiassed opinion on the plea that the man outside sees most of the game, and to hope that any means will be taken on both sides to end the present *impasse*. Whilst not advocating peace at any price, peace with honour should be the maxim for every member of the trade to strive for.

The K.M.A.

ONE result of the Paris Convention has been a complete reorganisation of the Kinematograph Manufacturers' Association. Some weeks ago we hinted that there was a good deal of feeling among certain members owing to the fact that the Executive Committee desired the Association to work hand in hand with the British Committee of the Convention, and, indeed, to be an integral part of it. This appears to have been resented by those members of the Association who are not members of the Convention, for it meant to them that they would be compelled to tender their resignations, a step which they seem to have resisted to the utmost. After a somewhat stormy meeting held last week the whole of the members of the Executive Committee tendered their resignations. The meeting was then postponed until early this week, and as there was no prospect of any settlement by compromise, the meeting proceeded to elect fresh officers, with the result that the following appointments were made:—Chairman, Mr. E. G. Turner (Walturdaw Co., Ltd.); Treasurer, Mr. H. H. Wrench (Wrench Film Co.); Committee, Mr. Cooper (Alpha Trading Co.), Mr. H. W. Hough, Mr. Kenyon (Mitchell & Kenyon). We understand that the committee was appointed tentatively in order to carry on the work of the Association until the end of the financial year. It will be interesting to see what will be done under the new order of things. If the committee can seize the opportunity for making some friendly *rapprochement* between the manufacturers and other sections of the trade, their work, we believe, will be looked back upon in years to come as having been of material benefit to all concerned. May we suggest, however, that no aggressive or provocative policy be attempted, for with the British trade in the present ferment of uncertainty, it can lead to but one result—ruin.

Protection for the Makers.

New Copyright Convention.

A BLUE-BOOK reporting the deliberations of the Berlin Conference, held last year for the revision of the Berne Copyright Convention, has just been issued. The suggested revisions and additions are of more than ordinary interest to the manufacturers of kinematograph films, for a special clause is included for the protection of such products. Article 14 of the Convention, creating the International Copyright Union, reads as follows:—

Reproduction by Kinematograph.—Authors of literary, scientific or artistic works have the exclusive right to authorise the reproduction and the public representation of their works by means of the kinematograph.

"Bluff" has mislead many a genuine trader. Be on your guard in the Kine trade—There are some champions in it.

WALTURDAW Ltd.

Refuse to be members of the Trust. All their goods will be sold without any restriction whatever. ¶ These conditions will also apply to their new agency films, for particulars

——— *of which, apply to* ———

The "Walturdaw" Co., Ltd.,

— 10, DANE STREET, HIGH HOLBORN, LONDON, W.C. —

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

Kinematographic productions protected.—Kinematographic productions are protected as literary or artistic works when by the arrangement of the stage effects, or by the combination of incidents represented, the author shall have given to the work a personal and original character.

Kinematographs copyrightable.—Without prejudice to the rights of the author in the original work, the reproduction by the kinematograph of a literary, scientific or artistic work is protected as an original work.

Also any analogous production.—The preceding provisions apply to the reproduction or production obtained by any other process analogous to that of the kinematograph.

Should the above clauses, or any modification of them, become law, it will at once, and for ever, put an end to the vexed question of the right of copyright in kinematograph films, a question which has received a good deal of attention of late, but one on which no absolutely definite opinion can be given, either one way or the other, until a test case has been fought out in the High Court of Justice and carried as far as the House of Lords. This, naturally, would be a most costly procedure, and one from which every maker shrinks, as from the plague.

To be of World-wide Application.

IT is interesting to note that, in addition to the countries covered by the Berne Convention, the Russian delegate to the Conference made the important announcement that his Government was taking part in it with a view to facilitate the adhesion of Russia to the Copyright Union. Another important point to be remembered is, that whilst the United States of America cannot be included among the Powers in the Union owing to the fact that in America it is necessary for the copyrighted article to be produced in the country, the Senate at Washington has recently adopted, either in part or *in toto*, the articles laid down by the Berlin Conference. It therefore seems as if the articles will become of world-wide benefit when accepted by the Powers who are parties to the Convention.

So far as our own country is concerned, the President of the Board of Trade has appointed a Committee to examine the various points in which the revised Convention is not in accordance with the law of the United Kingdom, and to consider whether the law should be altered or modified. So far as kinematograph films and records of mechanical instruments are affected, it is very essential that something should be done, for both the kinematograph and the phonograph are instruments which have been invented since the Copyright Act, as it stands at present, came into force. The first and preliminary meeting of the British Committee has been held this week in London, and having regard to the importance of this question we have decided to follow the new Bill which will be proposed, in all its stages through Parliament. In any event it cannot be presented before the end of the year. In the meantime we would like to have the co-operation of all concerned, and to receive suggestions on the clauses in the above article, so that we may have the fullest information before us when we are asked to give evidence before the British Committee.

All matter and copy of advertisements must be received by **six o'clock Tuesday** to insure insertion in Thursday's current issue.

"THE KINEMATOGRAPH WEEKLY,"
9, Tottenham St., London, W.

A RECORD.

A weekly journal of 48 pages devoted to the Kine trade is a record in the annals of journalism. Such we present to our readers this week. With a circulation recently trebled, with advertisements from the leading houses, and from the many complimentary letters received, we recognise that our efforts to provide a journal helpful to every section of the trade is successful, and that throughout the world the "Kine Weekly" is known as THE authority and leading organ of the industry.

Weekly Notes.

BY "STROLLER."

The first Territorial Exhibition will take place at the Agricultural Hall in May, under the control of Messrs. Smith and Bridges. In this connection Mr. Waller Jeffs is negotiating for a tenancy of the Berner's Hall, in which to exploit a series of animated pictures and photographic slides illustrative of military life in general and of territorial doings in particular.

* * *

Mr. Jeffs will produce for the first time in London a very fine film of his own production depicting a field day of the Warwickshire Territorials taken at Warwick Castle, than which no more picturesque background could possibly be desired.

* * *

Mr. Jeffs on this occasion will again entrust the business arrangements to Mr. C. C. Holt, who for some years was solely responsible for the organisation of Mr. Jeff's numerous tours.

* * *

The new Edinburgh Marine Gardens will open at Whitsuntide, Mr. W. Holland (son of the celebrated People's Caterer) has been appointed manager, and has succeeded in securing many attractions, including a "Jungle"—as Zoological collections are now designated—a Scenic Railway, and a Palestine Caravan. Mr. Bruce, the celebrated Arctic explorer, is at the head of the Natural History department.

* * *

By an arrangement with Mr. Butt, of the Palace, Shaftesbury Avenue, Mr. Holland purposes inaugurating at the Gardens an "Electric Theatre," where naturally coloured kinematographic films will be seen daily; added to these attractions are a concert hall, in which 3,500 can listen to the bands (of which all the best in Great Britain have been booked), a Roller Skating Rink, Bowling Green, etc. The whole should command crowded attendances during the summer months.

* * *

The adaptability of kinematography as a medium for advertising big industries has been recently most successfully exemplified by Messrs. Worthington's the eminent Burton Brewery firm. At the suggestion of Mr. E. Body, of the Opera House, Burton, this enterprising firm made arrangements for the preparation of a film over 1,000 feet in length, depicting the various processes now adopted in the preparation of the refreshing amber liquid of which the public have so high an opinion.

* * *

THE film has recently been shown at Lincoln, Boston, Grantham, and in the West London suburbs with great *eclat*. It is an excellent form of publicity, and other firms would do well to adopt a similar means of creating a demand for their manufactures.

Empire

REGT TRADE MARK

Film Hire Service

Exhibitors throughout the country use it and have packed houses.

Enormous Additions Weekly to meet our clients' requirements.

"If its Published—We have it."

The best Films produced by all manufacturers, English, American and Continental added weekly.

TERMS AS USUAL. ***ABSOLUTELY NO INCREASE.***

Write for Catalogue and terms

Manufacturers of the famous "Empire" Cinematographs fitted with the improved Patent Safety Cut-off.

WE have laid down Extensive Works, Studios, etc., for the production of Cinematograph Films, particulars of which will shortly be issued.

Every possible necessity for the Cinematograph. Write for complete Catalogue.

W. BUTCHER & SONS, Ltd., The Showman's Headquarters for everything appertaining to Cinematography,

FARRINGDON AVENUE, LONDON, E.C.

Telephone } 5995 5996 Holborn 5997

Telegrams: "ENGLAND, LONDON"

WHAT a splendid film, for instance, could be obtained at Bourneville to illustrate the cocoa industry of Messrs. Cadbury.

* * *

MR. J. HUMPHRIES, of Edinburgh (who claims to have been the first exploiter of the kinematograph in Glasgow, where Mr. Bennell is now doing so well with the "B. B." Pictures), has just been advanced in Freemasonry by being created Office-bearer of the P. Grand Lodge of Scotland. His lantern lectures at the Glasgow City Hall some time back were remarkable, inasmuch as an Englishman was describing Scotland to Scotsmen on their native heath.

* * *

Mr. H. BEHRENS, the composer of the world-famous song "Daddy," has composed the music incidental to the excellent series of animated pictures illustrating the "English Invasion" now being shown so successfully at the Oxford Music Hall nightly.

* * *

Mr. W. MORTON, of Hull (the original "Greenwich Morton" formerly of the Egyptian Hall, etc.), is arranging to give a long season of kinematographic sessions at the Theatre Royal, Hull, during the summer months; a similar season is being arranged for the management of the Opera House at Crewe and Burton. Really, despite the bitter complaints we hear sometimes from theatrical managers as to unfair opposition, etc., it appears there is quite another side to the question after all!

* * *

On Monday last another new company was registered under the auspices of the indefatigible Mr. M. A. Pike, entitled "The Cinematograph Theatres, Limited." The object of this Company is to inaugurate yet another group of bioscope theatres, but in this instance the scheme of the promoters is somewhat more ambitious than is usual.

* * *

The Company purpose immediately erecting on a 4,000 square feet site in the centre of the West End, a magnificently appointed structure replete with marble and ormolu, embracing not only a motion theatre but luxurious tea and reading rooms, etc. This is likely to considerably surprise a number of British caterers, who will thus have before them a practical exposition of the wonderful value now obtainable in the United States for a "dime." Notwithstanding the heavy outlay, the admission money will be fixed at 6d. to all parts of the house.

* * *

I learn that the London success of the great Burns-Johnson fight pictures has even overtopped the splendid reception this film received in the Provinces. During the week that it was exhibited at the Empire, Shoreditch, special matinees of the pictures only were given, and although not well advertised they were shown to crowded houses daily. This week it is shown at the Holloway Empire, where it is meeting with the same success. Next week it will be at the Hackney Empire and also at the Royal Court Theatre, Sloane Square. This latter engagement attests the high value placed upon these pictures. The bijou and exclusive Royal Court Theatre has never yet been the scene of any kinematograph exhibition, but the high quality of the Burns-Johnson film appealed to the management and it has been secured for one week only.

* * *

Mr. Hugh D. McIntosh, who is now in New York, has reported that he has successfully placed the American rights of the Burns-Johnson pictures at a price that approximates to £50,000. Messrs. Klaw and Erlanger, the leading American theatrical syndicate, were the fortunate firm to secure this film, and they expect that within a year the phenomenal sum of £100,000 will have been received for it.

* * *

THE demand for the film is so great that copies are now difficult to obtain. It has been the most successful fight picture ever shown, and demonstrates the reward that always comes to the man who, in planning a pictorial reproduction of such an historical event, takes care that all conditions are favourable to a perfect film, as well as that every detail connected with the occasion itself will be included.

* * *

I BELIEVE my friend Mr. Alfred West is hard at work on another "surprise packet" for his supporters. A friend tells me he met him a day or two ago in Portugal, and he looked on "business bent."

* * *

MR. JOSHUA DUCKWORTH—one of the most able and conscientious of our provincial exhibitors—touches the right note in his letter in another column. I visit a great number of shows throughout the country in the course of my travels, and recently it has been brought home to me very forcibly that the public on which the trade depends for its very existence, are not so easily satisfied, and in some cases are disgusted with the provision made for their entertainment.

* * *

"UNFAITHFULNESS, misconduct, treachery, jealousy, hate, drink, highway robbery, burglary, shooting, strangling, poisoning, suicide, and murder," as the writer says, are not the food for feeding the minds of the young or old, and many with susceptibilities will see that they and their families choose a cleaner form of amusement, and showmen with such fare will consequently suffer in the long run.

* * *

MY friend, Mr. Butcher, on the same page gives an extract from an American letter upon which I should like to hear more. If it is true that the percentage of the Englishmans' subjects is so small I am afraid only the English manufacturer is to be blamed. Bad quality, indifferent acting, ancient scenery, and, as Mr. Duckworth says, bad moral tone, are fatal to sales.

* * *

MESSRS. HARSTN & Co., of 138, East 14th Street, New York, write that they would be glad of the address of all English moving picture makers. Anyone interested in the trade would do well to correspond with the firm with an eye to business.

* * *

W. H. GOODFELLOW, of the Detroit Film Exchange, Michigan, U.S.A., writes me: "I believe without a question of doubt you have one of the best papers representing the trade in circulation throughout the world. Can we ask you for the names and addresses of your film producers in your European cities?" Mr. Goodfellow is correct, ours is *the* best paper in the world for the motion picture trade. Will our makers kindly correspond with Mr. Goodfellow?

* * *

ONE of the most conscientious film hirers in the North of England is Mr. G. A. Henderson, who has been established in business as the North of England Film Bureau for some considerable years, and he is extending his business with his son, Mr. James Henderson, as Manager. Mr. Henderson, Senr., is a typical level-headed and straight North of England man of temperance principles, and showmen can rely on being dealt with with integrity and fairness.

* * *

I HAD an interesting talk with Mr. E. G. Turner, of Walturdaw, Ltd., during the week as to the reasons which have led that firm to announce their withdrawal from the Convention. Mr. Turner's contention was that the outcome of the most recent meeting at Paris was totally at variance with the original terms of the agreement which they had signed, and, in his opinion, the present scheme was unworkable. Mr. Turner stated that the factor which induced many firms to become parties to the Convention was the threat

that otherwise the supplies of raw film stock would be cut off. In practice it had been found impossible to cut off supplies in the manner suggested, and on this fact becoming obvious the Walturdaw Company, whose sympathies as a large hiring concern were in any case more largely with the renters and exhibitors, decided to dissociate themselves entirely from the Paris scheme.

* * *

MR. TURNER added, with reference to his own firm, that since March 1st, when affairs became so unsettled, they had issued no films whatever, but that there were plenty of good negatives in stock and that they were now prepared to supply prints to buyers.

* * *

IN our leader of last week we stated, with reference to the terms of the amended Convention with regard to England, that a six months' life for the film with a rebate on its return would probably be proposed. This was, of course, incorrect, the principle of the return of film not applying to England. Others besides ourselves believed that such a stipulation was intended; indeed, on the very eve of Thursday's meeting, we found it the general impression that it would be proposed.

* * *

I UNDERSTAND that next week the Cines Company will have their own subjects ready on non-flam film, which, from all I hear, shows them to be as clear and perfect as the ordinary stock. The price, I believe, will be 4½d. per foot.

* * *

I HAVE known the Press describe "Monsieur, the Raconteur" at picture shows by various flowery terms, including "The Wreck-on-tour." The *Register*, of Adelaide, South Australia, gives the lecturer at Mr. T. J. West's show at Olympia yet another title—that of "The Crier."

* * *

I READ in the Australian papers that West's Pictures have added another head centre to their numerous establishments on the other side, Mr. T. J. West having secured the Centennial Hall, Brisbane (Queensland), for a period of several years.

The Latest from Paris.

FROM OUR OWN CORRESPONDENT.

The Postal Strike.

It appears that the strike of the employees of the Post Office is about to finish this afternoon. As the French Parliament has had to give in and accept all the demands of the Post Office employees, there is no reason why those of the railroad companies should not follow suit, so that after having waited four or five days for the reception of a letter from England, and six for one from the suburbs of Paris, we shall have to take "shanks' pony" early in the morning if we wish to get to business at any reasonable hour before mid-day. I was wondering what London would do with such a strike, inasmuch as there are just eight times as many letters received and distributed per day in London as in Paris. I am sending this off to-night through a transport agent and paying a shilling so as to be sure that the readers of the KINEMATOGRAPH WEEKLY may have their News from France in time.

French Syndicate of Film Renters.

Great consternation prevails amongst the film renters, and I must say that those which appear to be the safest in the way of finance seem to be giving way altogether and appear to be utterly on their beam ends. The reasons given are that the competition between them has been the cause of extended credit to exploitants who previously were always accustomed to pay cash for films. Ever since films have been offered payable on return of same, the renters have the greatest difficulty in getting money and as they have to pay cash for all novelties bought from the editors all their ready cash is absorbed in procuring the latest films for their customers. I know from experience that what I say is true as one of the principal renters here has the greatest trouble in settling up, all through the non payment of his customers, his funds having been all employed in buying for cash the principal novelties edited weekly by the different firms so as to be up to date. I am afraid that these renters will disappear, and this, I believe, is also their opinion as they are now forming a syndicate of defence which will have no chance whatsoever against the decisions taken by editors and in vogue since the 15th inst. The editors will certainly prove the strongest and the renters may say to them as the gladiators of old Rome *Ave Editori-Morituri te Salutent*, or something to that effect.

Boulevard Shows.

I have seen all the different shows on the boulevards in Paris, and it is obvious that the public is getting more and more accustomed to the moving picture entertainments. The shows are continually filled with delighted audiences, and Dufayel's Theatre takes daily £80, which is a very good amount for the three shows given every afternoon. The pictures here are accompanied by music, thirty artistes and a choir of twenty persons, irrespective of a gentleman who accompanies the geographical views with suitable explanations. Mr. Dufayel has, in his marvellous villa dining room, which is so constructed that after the meals the guests with the table and all are slowly lowered to the ground floor into a superb saloon fitted out for kinematograph purpose, where his friends are shown all the latest novelties in moving pictures.

Mr. J. W. Smith,

who, as announced last week, relinquished the charge of Mr. R. W. Paul's kinematograph department, has resumed the position of General Manager, under Mr. W. G. Barker, Managing Director, of the Warwick Trading Co., Ltd.

YET ANOTHER

Although we recognise the fact that there are a few good film hiring services already established we feel confident that we can go

ONE BETTER

Write for our Catalogue with list of subjects available for hire.

REMEMBER

We are in the centre of the exhibiting world. We make no wild promises or bombastic statements, all we say is: get into communication with us, and we will do our utmost to please you

New Films New Methods Best Terms

FROM THE

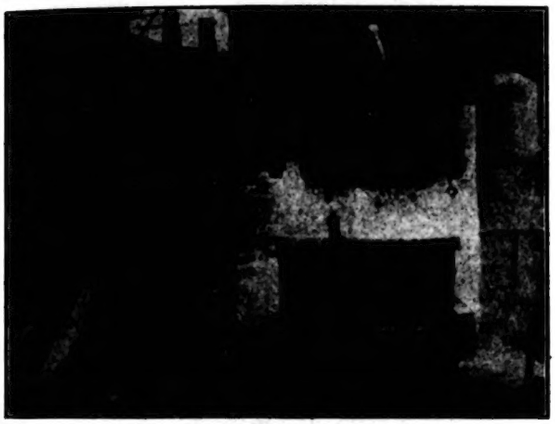
New Century Film Hiring Service

St. George's Hall, BRADFORD

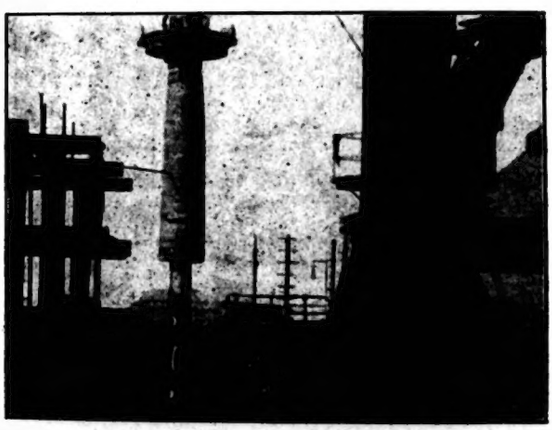
Send for up-to-date List of Bargain Films

The Birth of a Big Gun.

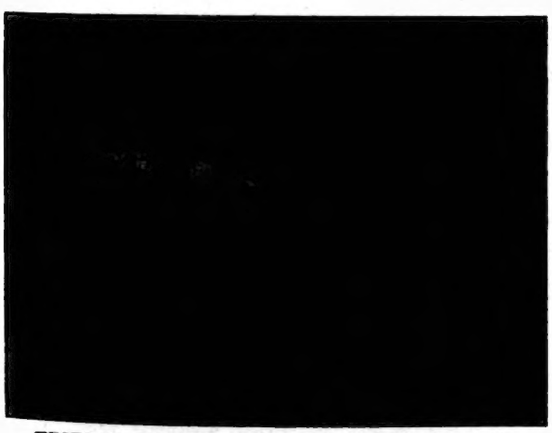
We were present at a picture show last week where some of the finest productions from English and Continental manufacturers were shown. No film shown produced so much sensation or created so much applause as that with the above title, which came from Messrs. Cricks & Martin's studio at Mitcham. Taken by the



POURING THE MOLTEN METAL INTO RECEIVERS.



RIFLING THE GUN.



TESTING THE NEW GUN ON PROOF GROUND.

courtesy of Sir W. G. Armstrong-Whitworth Company at Newcastle-on-Tyne, it presents one of the most interesting industrial subjects that has come before our notice.

From the iron ore to the testing of the gun the various developments are wonderfully representative and the appliances used in the making of a gun are clearly and cleverly portrayed. The giant instruments of warfare are handled by mechanical means with wonderful delicacy and exactness, and the huge workshops are shown in a comprehensive and clever manner. The camera follows the various processes and emphasizes most clearly the most important of the operations.

Such subjects as this commend themselves to the British public and are very apropos at the present juncture when the question of warships and armanents is in everybody's mouth. Showmen would find in this series an attraction of educational value and of the type that raises the picture business and their shows in the eyes of their patrons.

MISCELLANEOUS ADS.

6d. per line (10 words).
Three insertions for price of two.

SITUATIONS VACANT AND WANTED.

SUMMER Engagement Required for Operator and first-class Outfit, L.C.C. list. Lime or Electric (Urban). With or without films.—92 Croydon Road, Plaistow, E.

WANTED, Engagement by Operator with own machine, new first-class outfit.—Box J., KINE OFFICE, Tottenham Street, London, W.

WANTED for Cinematograph exhibitions in London, young man of good appearance, with electrical knowledge to manage shows.—Apply Box 207 Kine Weekly, 9 Tottenham Street, London, W.

STAGE Manager required. Smart man with ideas and plenty of experience in the producing of kinematograph pictures. BOX No. 212 WEEKLY OFFICE.

WANTED youth for joining and splicing films; used to hire trade.—Apply by letter stating age, experience and salary required, Box No. 205, Kine Weekly, 9 Tottenham Street, W.

WANTED an experienced Assistant for Cinematograph works, used to developing, printing, perforating, etc.—Apply by letter, giving age, experience and salary required, Box 206, Kine Weekly, 9 Tottenham Street, W.

APPARATUS FOR SALE AND WANTED.

COMPLETE BIOSCOPE OUTFIT for Sale.—6, Harpenden Road West Norwood.

CINE Camera Outfit, complete, Printer, Perforator, Projector, and other accessories wanted. State lowest prices.—FRANKS, 260 Cornwall Road, Notting Hill.

ANYONE with a show for sale within easy distance of Sheffield should write Box 211, Kine Weekly Office.

FOR SALE.—Complete Travelling Picture Show, including Gaumont's latest chrono-megaphone, with air pressure double trumpet machine and electric pump. Also complete electrical apparatus, including resistance, meters, switches, wire, etc. Large screen, 30 by 28, with curtains, iron house, platform and five baskets. The lot going cheap. Only four months old. What offers. Can be seen at any time.—Apply, MONTAGUE, 125 Balham Hill, London, S.W. Telephone, Battersea 1249

£5 CLEARS.—Gaumont's Chrono in perfect condition, and a big bargain Making room for latest type of machine. Can be seen and tried. A "snip" for anyone needing a good and perfect, but old type, machine.—Box 209, KINE OFFICE, Tottenham St., London, W.

WHAT OFFERS for a Kamm's Universe Projector and Lantern? Latest and most approved type; hardly used and only to be sold as giving up showing. Splendid bargain for anyone requiring a perfect and absolutely new machine.—Box 210, KINE OFFICE, Tottenham St., London, W.

PAIR 60-ft. Coal Gas and Oxygen Cylinders, in hemp covers, Brin's, nearly new, £4. 18-ft. Sheet, with bamboo rods, 30/-. Several Films for disposal cheaply.—WIGGIN, Chemist, Ipswich.

WANTED to Buy, Pathé Passion, cheap. on approval.—TOFT, Sligo.

SLIDES FOR SALE AND WANTED.

SONG SLIDES on Hire, American & English, largest selection, moderate terms.—Walter Tyler, Ltd., 48, Waterloo Road, London. Lists Free

MISCELLANEOUS.

GRAND Electric Orchestrion for Sale, suitable for Picture Theatre or Showman. Cost £1,500, will sell cheap for cash or on easy terms. Full particulars from THE HARPER ELECTRIC PIANO CO. 258 Holloway Road, N.

787 TRON is the Telephone Number of THE GAUMONT SCOTTISH FILM BUREAU, where every trade requisite can be obtained for purchase or hire.

SLIDES COLOURED, 3/- per dozen. Best Workmanship.—Miss HOPKINS 64 Rotherfield Street, New North Road, London, N.

VALVO Ventriloquist—the greatest draw for picture shows—laugh—scream—yell—ten minutes to half hour—has immediate vacancies—secure this act—ensure a big week. 12 Lapage Terrace, Bradford.

TO LET. Coliseum, Leeds, for Animated Pictures, &c., from Monday, April 19th. Share or Rental.—Apply Manager.

Our original matter is copied and republished in other journals (without acknowledgment) throughout the world.

EASTER IN ALL COUNTRIES

THE CELEBRATION OF EASTER THROUGHOUT THE WORLD

(Published on March 29th, 1909)

GORGEOUS AND ELABORATE ORIENTAL AND OTHER SCENES

Procession of masked and quaintly garbed figures, escorting ornate cars containing relics, candles and symbols. **Curious Japanese Customs**: Bell-ringing by girls, who pass from station to station and reverently toll the bells. **Palm Sunday in Moscow**: Great concourse; Vendors of palm and toy balloons **Persian Scenes**: Great and motley procession of devout Mahommedans, camel-mounted and on foot, bearing gigantic candles and relics. **Dervishes at Prayer**: Kneeling, prostrating, swaying, standing—wonderfully realistic. **A Legend of Easter**: Beautifully presented, faithfully set and skilfully enacted. A squalid home scene—Hospitality craved by fairy disguised as a witch, who shares the frugal meal—witch puts the family to sleep, and is herself transformed into a fairy—She disappears, leaving a number of large Easter eggs behind—The family awakes to good fortune—Eggs found to contain money, clothing, toys, and all sorts of good things **Easter Bells** ringing in the joyful morning. A picturesque winter scene.

No. 3414 **Code "Legend"** **Length 475 feet**

RELIEF OF HASTINGS

As Official Kinematographers to the Automobile Association, exclusive accommodation on three of the fastest cars was placed at our disposal, which enabled us to be present with the head of the column at every point of interest from London to Hastings.

Owing to the number of operators engaged, and to the exceptional facilities accorded, the Urban Picture of this great run is presented with a completeness unapproached by any competitor.

Loading transport chassis at Chelsea Barracks (exclusive)—Pictures secured en route from rapidly moving cars--Progress of the Relief column and contour of the country—Arrival at St. Leonards—Sorting out the cars—Combatants from Press—Hastings awaiting the Guards—Arrival of the troops on the sea front—Magnificent picture of the soldiers rejoining their cars for the home run.

No. 2348 **Code "Hastings"** **Length 570 feet**

The Russian Squadron at Portsmouth

Scenes in the Harbour. The flagship Tzarevitch, the Slava, Oleg, Bogatyr, and the Admiral Makaroff steam slowly past the camera. The flagship arrives at the jetty. Landing of Rear Admiral Litvinoff. Reception of the Admiral and his staff. Close views of the vessels as they steam past the flagship, flying the Russian colours.

No. 2347. **Code "Fraternise"** **Length 280 feet**

THE OXFORD & CAMBRIDGE BOAT RACE

Saturday, April 3rd, 1909

Secured from exceptionally favourable positions, our picture of this annual event will present every important incident of the Inter-University contest. Films will be despatched in the rotation in which orders are received.

Code "Putney"

PRICE 4d. PER FOOT NET.

CHARLES URBAN TRADING CO., LTD.,

Kinematograph Specialists and Film Publishers,

URBANORA HOUSE,

WARDOUR STREET, LONDON, W.

Distributing Branches in every Country. **Telegrams "Bioscope, London." Telephone: 3118 Central.**

Mr. W. Barker on his Trip to the States.

What was Accomplished.

As we shortly stated last week Mr. Will Barker has returned from his successful visit to America on behalf of the English and Continental manufacturers, who were practically threatened with extinction by the American Trust.

We had an interesting interview with him yesterday and learned what he had done in the thirty-seven towns of the States that he has visited, but before going into the question of results, asked what was his impression of the power and work of the American Trust, which needed assailing.

The Reason for War.

"My idea is," said Mr. Barker, "that unless some power was brought to bear, the Trust would have cut out from business about half of the exchange organisations (that is

MR. J. J. MURDOCK.

The Captain of the Independents, who has successfully fought in three similar movements "A man of about 5 ft. 4 in., thin as the proverbial shadow, with highly strung and nervous temperament, about 40, but looks a young 60 with grey hair. There at his desk in Chicago with the help of two stenographers pulls thousands of strings, as far as Texas in the South, New York in the East, and San Francisco in the West. Sleeps four or five hours out of the 24; one of the brainiest men of a brainy country."

the hiring companies), and would have gradually reduced the number of exhibitors. No exchange was to be allowed to rent films until it had received a license. Gradually these licenses would be withdrawn and the showman would be compelled to sell out at any price. Neither films nor machines would be obtained, and so a monopoly would be created which would allow the Trust to charge any prices they liked and thus make enormous profits. Four or five exchanges had already been told that they would not get further supplies.

MR. WILL G. BARKER.

The Managing Director of the Warwick Trading Co., who championed the cause of the English and Continental manufacturers and assisted the Independents to fight the American Trust.

Of course, this would ultimately kill the business; the exchange man would be compelled to purchase so many dollars worth of films from each maker, for which he would have to place a standard order, which could only be cancelled by fourteen days' notice. Practically he would be ordering that which might never come into existence. Such a system would kill every incentive for the maker to produce the best. The great masters of the trade are the public, and when once the public tire of living pictures so soon must the industry perish. If nine manufacturers of the Trust controlled the trade, nearly every showman would be showing

MR. WARREN PATRICK.

The Editor of "*The Show World*,"—a typical American journalist, full of vivacity, and great force of character. In two years has made "*The Show World*" the leading organ in the States, and who, notwithstanding the loss of hundreds of pounds' worth of advertisements changed the politics of his paper in order to combat the Trust Dragon.

CRICKS & MARTIN'S

LIONS HEAD BRAND

LATEST FILM

LIONS HEAD BRAND

The Birth of a Big Gun

The most striking and interesting Industrial Film ever produced, showing the various stages in the manufacture of a modern 12-in. 50 calibre gun—from the pig iron to actual firing of the finished monster.

Length 950 feet **Code Word "Gun"**

Pig Iron, the principal ingredient for making steel
Charging a Siemen's furnace with pig iron and Speigeleisen to make steel
Running metal from a Siemen's furnace
Casting steel ingots
A cooled steel ingot. Weight 84 tons
Making a 20-ton iron casting
Gun barrel under hydraulic press
Turning the barrel
Steel turning ½-in. thick
Gun barrel coming out of furnace to be tempered
Barrel being lowered into oil pit for tempering
Boring a jacket for a 12-in. gun
Wire winding a 12-in. barrel of 50 calibres
Shrinking the jacket on to the gun
Rifling the gun
Machining the breach end to receive breach mechanism
General view of shops, showing guns in lathes
A complete breach mechanism, opening and closing
Testing a 12-in. gun on proof ground

Price FOURPENCE per foot net.

Write for Illustrated Descriptions to

Telegrams—"Bioleseque, Mitcham." CRICKS & MARTIN, MITCHAM, LONDON, S.W. New Telephone No. 832 Mitcham.

the same subjects and ruin would eventually stare them in the face. It was to combat such an evil as this and to get the American market open to our productions that I took up the cudgels with the Independents to fight for their rights.

The Results of the Fight.

"One result of our policy has been that on March 3rd an Act of Parliament was signed by President Roosevelt to inquire into the methods of the Trust and to consider the advisability of the criminal prosecution of those combinations whose trading showed unfair methods.

"Then another result is that the Independents have successfully proved to the Ways and Means Committee (that is, the Committee dealing with the Tariffs) that the statement made that European productions cost infinitely less than American was untrue. On this plea the Trust hoped to have the duty raised to about 65 per cent. You will remember that in July last the Trust agitated for a higher tariff. We have been enabled to prove to the satisfaction of this Committee that the European production of subjects really costs considerably more than American subjects.

"Yet another result:—From the time I landed I tried hard to secure the Jenkins half of the Armat-Jenkins patent, which, as you know, is the basic patent of all projectors, namely, the loop and shutter. This was brought to a successful issue last Friday, and the Independents now possess a full license under the Armat-Jenkins patent, which is held by the Columbia Phonograph Co., who, as you know, granted the Edison Manufacturing Co. a shop license some years ago to enable that company to remain in the business.

"My visit has also another result, inasmuch as we have obtained the finest orders for this country and the Continent that have been despatched during the past two years. Thus you see four definite results have been achieved besides many smaller successes."

"Could you," we asked Mr. Barker, "see these results coming to the Independents?"

"When I landed. the number of Independent Exhibitors could be counted on the fingers of one hand. It would now take the fingers of both hands, aye, and the toes of 100 men, to give the total between Chicago and New York. We knew we were gaining ground although it was so difficult to organise because of the distances and the means the Trust took to terrify the smaller men. The ground still requires careful nursing, but establishing an Independent organisation where there are twenty or more showmen will be a big factor in bringing about results.

"Talking of organisation, two years ago I suggested to the exhibitors of this country that for the good of the trade generally they ought to organise and get a more concerted method of trading. Such has only just come into existence, and I am pleased to see they have done it, for it will undoubtedly do good to the trade in general.

What the Independents do for Showmen.

"The Independents are not cutting prices; their subjects are a trifle higher in cost than those of the Trust. They do not ask the Exchange man to buy a copy of everything, but only to buy what he cares for. He can please himself as to whether he signs the agreement, there is no restriction placed upon him, and he is free to charge what he likes for admission to the shows, but he is not allowed to resell the films. He has the advantage of choosing the subjects from 29 makers as compared with about nine different makers of the Trust, so that you see they have a great deal to gain by lining up on the right side."

The Situation in England.

Mr. Barker was suprised at the position in which the trade stood in this country—a position that could be easily rectified if only a little more level-headed thought was used and the mutual benefits were better appreciated by both sides. He could see nothing in the Conference agreement as to the return of film, which he understoood was the bone of contention with the exhibitor. The latest Paris meeting has given everybody an opportunity of making a "home" price for hiring in this country, and it was for maker and exhibitor to determine in their common interests what that price should be. Such an opportunity might never occur again and should not be lost by the manufacturers, hirers and exhibitors. It would enable the hirer to get a living from his hiring rate. It would stop the exhibitor having inferior opposition shows. It would give the manufacturer an opportunity to assist the hirer in maintaining a living profit, and thereby enable the manufacturer to keep financially sound customers on his books, which is the essence of good business. It is obvious that the hirers could not retain a stipulated hiring price without the assistance of the makers. Now that the hirers have the opportunity of the help of the makers I think they ought to be only to glad too jump at such a golden opportunity,and all work together for our mutual good and uplift of the trade in general. The hiring rate, as he understood it, was the only matter in dispute and it seemed an easy matter of settlement to him. He had just come home and tried to obtain a clear view of the matters under discussion. The difficulty was very small, and five minutes straight talk by a small number of delegates from both sides should enable them to come to a definite decision, which would be agreeable to the rest of the community.

"While you were away, Mr. Barker," we said, "we heard on several sides that you had gone to one side of the Atlantic to 'bust a trust,' while over here your intentions were to bolster up a trust. How do you explain such a paradox?"

"On the Western side," was the reply, "we had what was absolutely a trust formed to prevent an open door, and which tried to get the trade into the hands of a very few. Here, our object has been to maintain the open door. Read the agreement of the Convention through, and you will see how anxious we were for every maker to join our cause, which was for the general good of the trade. The two cases are in no way similar, and your readers will know how unlikely I am to say one thing in the States and another in England. My whole desire in both countries is to do that which shall be best for our trade, and to try and get redressed the evils from which it unfortunately suffers."

Recreations, Ltd.

Under this title a powerful company opened a hall capable of seating 700 people, in the middle of Edgware Road on Friday. A reception and private view was given and those present were given an excellent idea of the capacity and equipment of one of our latest picture shows, also of the class of entertainment that will be provided at an admission of 3d. and 6d. The hall is lighted by six red glow lamps on each side and has a bright and cheerful appearance. The seats, of the tip up pattern, are handsomely upholstered in keeping with the decorations of the building. The projection room runs along the whole of the rear of the hall. Right down the side is a five feet gangway upon which the various exits open, thus safeguarding the public in an emergency. Mr. E. Pyke, the Manager, was naturally busy receiving and making at home the various guests, but we understood, in a short conversation with him, that continuous shows would be given daily from one until eleven; that the very best productions would be shown, and that the entertainment would consist exclusively of film subjects, there being no music license in connection with the building. The total building cost £5,000 to erect and, when finished, the frontage will be one of the most attractive and prominent in London. Another company, with a capital of £20,000, which has been formed and with which Mr. Pike is connected, is referred to elsewhere. It will build in the heart of London one of the finest living picture halls yet erected, which will cost at least £12,000 to erect and equip. Some little idea of the importance of these two companies can be formed by the way the managers are proceeding to work.

"The Kinematograph Weekly" was the original Journal devoted to Moving Pictures and holds the premier position.

Telephone 3668 HOP. Telegrams: "WALTER TYLER, LONDON."

ITALA FILMS

CORSO CASALE 91, TORINO, ITALY

Foolshead Seeks for a Duel.

A further delightfully humorous series, in which this popular character, after witnessing a duel, is fired with a desire to figure in an "affair" of his own, and, assaulting every person he meets, presents his card in the belief that a meeting will follow. Instead he is in each case subjected to physical ill-usage by the injured parties.

Length 485 feet **Price £8 1 8 nett**

FOR FULL DESCRIPTION SEE "NEW FILMS AND THEIR MAKERS."

Sole Agents for the British Empire—

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Telegrams "Walter Tyler, London." **Telephone 3668 Hop.**

Some of our Latest Successes:—

SCENES IN GOTTENBURG.

Series 1—A Tram Ride through Gottenburg Length 465 feet Price £7 15 0 nett
Series 2—The Shipping of Gottenburg—Views in the Harbour, etc. Length 540 feet Price £9 0 0 nett
Series 3—Waterfalls, Parks, etc., of Gottenburg. Length 475 feet Price £7 18 4 nett

THE ROYAL ALLERVALE POTTERIES.

A First-Class Industrial Film. Length 375 feet Price £6 5 0 nett

DEVON, GLORIOUS DEVON.

The most famous beauty spots of England's most beautiful county.
Length 395 feet Price £6 11 8 nett

THE JAMMERBUCHT.

The most dangerous coast in Europe illustrated in a series of fine scenes.
Length 460 feet Price £7 13 4 nett

LOOK OUT FOR FURTHER WINNERS SHORTLY.

SOLE AGENTS FOR

THE CELEBRATED "ECLAIR" FILMS, PARIS

Eclair, Paris, Films

SOCIETÉ des Films ECLAIR,
27 Rue Taitbout, Paris.

READY NEXT WEEK

The First Film of yet another Successful Series—

Pirates and Buccaneers.

THE ADVENTURES OF MORGAN THE PIRATE.

This film illustrates in a series of striking scenes, mostly placed on a beautiful rocky coast, the terrible revenge which Morgan, one of the most pitiless of the famous pirates of history, takes upon a rival buccaneer, with whom he has quarrelled. In a duel Morgan wounds his adversary but is waylaid by the latter and his band, and, strapped to a plank, thrown into the sea. He is rescued by his own men and with the aid of the latter, captures one of his rival's men, and by torturing him forces him to reveal his chief's hiding place—a cave in the cliffs. Morgan and his men light a fire at the entrance and when the pirate, nearly suffocated, rushes out, capture him, bind him hand and foot and attaching a rope to his feet, plunge him into the sea again and again until he drowns.

A Certain Success.

Length 705 feet **Price £13 5 0 nett**

Messrs. Eclair beg to inform their customers, in order to correct the false impression created by their previous advertisements, that they have always been Members of the International Convention of Film Publishers, and they accept all ——the conditions of that Convention——

Paris, March 17th

ALL ECLAIR FILMS 4d. PER FOOT NETT

Sole Agents for British Empire:—
WALTER TYLER, Ltd., 48, 50, Waterloo Road, S.E. Phone 968 Hop.

NORDISK
FILMS CO.

18 CECIL COURT, CHARING CROSS ROAD, W.C.

Works: COPENHAGEN, FREE-PORT. And at BERLIN, PARIS, NEW YORK, GENOA, VIENNA.
Telephone: 172 CITY. Telegrams: "NORFILCOM."

Neptune's Daughter, or the Apprentice's Dream
A finely staged and coloured film. 433 ft.

Boxing Match, Halberg (Denmark) v. Joe Games (America)
A sparkling contest ended by the Dane knocking out his coloured opponent. 364 ft.

Crossing the Atlantic.
Scenes on a Liner—New York, the Statue of Liberty—Street Scenes, etc., etc. Magnificent quality. 335 ft.

FOUR PENCE per foot net.

For full descriptions, see "New Films and their Makers."

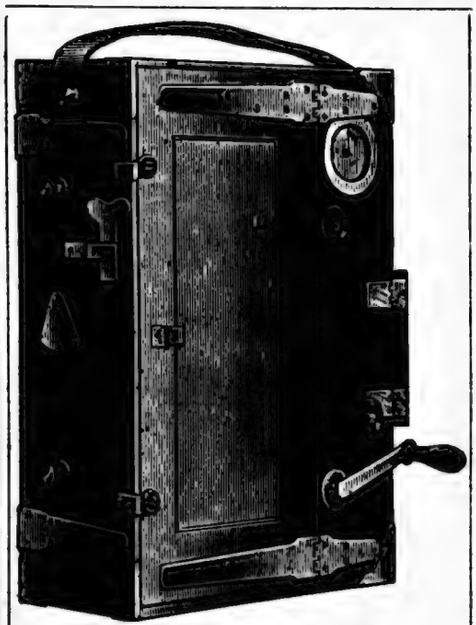
One Quality only—The BEST.

FOUR PENCE per foot net

The "PRESTWICH"

Kinematograph Machines have stood the

TEST OF TIME.


No. 5 PRESTWICH CAMERA.

New No. 5 Camera with self-contained film boxes. Has many improvements. Smaller and lighter than other cameras.

PRESTWICH PERFORATORS

By our new process of die making we are enabled to supply the most accurate perforators yet made, at low cost.

THE PRESTWICH MANUFACTURING CO.,
1, Lansdowne Road,

Telegrams—Prestwich, Tottenham
Telephone—1822 Tottenham.

Tottenham, N.

News and Notes.

Flying by Film.

One of the most popular features at the Aeronautical Show at Olympia was the kinematograph display given twice daily of Urbanora films showing recent flights by Wilbur Wright, Farman, and other famous aeronauts.

Non-Flam at Darlington.

The New Edison Picture Co., who occupied the Central Hall, Darlington, at which an outbreak of fire occurred last week, have not neglected the lesson conveyed by the accident On the 18th inst., a special exhibition was given to a number of Pressmen of the non-inflammable film, which will in future be extensively used for the Edison Co.'s programmes.

Nordisk Development in Colour Work.

Nordisk's film this week, Neptune's Daughter, is, Mr Landmann informs us, the first issued by that company in which machine colouring is employed. It is of excellent quality for a first effort, and promises well for the future when the process—which is cheaper and more expeditious than hand colouring—has been still further developed.

The Cines Company

have had a gratifying and well-deserved success with their film The Three Musketeers. Two large consignments have already been disposed of, and a third batch of copies is now on the way from Rome, many of which have already been ordered. Showmen who have not yet had an opportunity of inspecting the film should make a point of calling at Dacre House before the supply is exhausted. The Cines Company are offering a poster with the subject, illustrating in colours one of the most striking scenes of the story.

Pathe Films d'Art.

From the American office of Pathé Freres there reaches us an admirably printed little booklet descriptive of one of the new world famous "Films d'Art"—in which many of the most famous French actors and actresses figure. "The Return of Ulysses" is one of the most striking of this series, and all the well-known incidents of the legend—including the dramatic scene in which the returned Ulysses reveals himself by bending the bow which no other man can use—are revealed in striking tableaux.

Insect Life in Kinematograph Pictures.

The study of insect life through the kinematograph formed the basis of a lecture by Mr. Fred Enoch at the Leeds Institute last week. The lecturer said kinematographing insect life was a new departure, but he was of the opinion that in the future no address on the subject would be complete without the aid of kinematograph films. While it would be easy to reproduce a picture of a spider striking a fly—a single movement, it would not be so easy to reproduce continuous movement. The lecturer's remarks were illustrated by numerous living pictures.

New Picture Hall at Wallsend.

The new picture hall, which has been erected by Mr. T. F. MacDonald, to meet the demands of the Wallsend public, was officially opened on March 18th by Mrs. Stephenson, late Mayoress of Wallsend, when a charity matinee, in aid of the N.S.P.C.C. was given. The building, which is situated near the railway station, has been erected from designs by Mr. Edward Cretney, and has been designed to meet the special requirements of an up-to-date kinematograph picture hall. Special regard has been given to the safety and comfort of the audience. There are various exits, and the kinematograph box (which is of fireproof construction), is placed outside the main hall, thereby obviating all risk of panic. Externally, the building has been faced with Keen's white cement, and the roof covered with French red tiles; it is generally of pleasing appearance, and forms a creditable addition to the public buildings of Wallsend.

Russian Sailors See Themselves on the Screen.

At the matinee, arranged by Mr. Alfred Butt at the Palace Theatre, for the benefit of the Russian sailors from the squadron which visited Portsmouth last week, perhaps the item which called forth the most whole-hearted enthusiasm was the Urbanora exhibition of animated pictures. The film depicting the arrival of the Russian squadron at Portsmouth was cheered to the echo, the sailors rising from their seats in excitement as they recognised themselves or their comrades on the screen.

Remarkable Film Effects.

Showmen who can appreciate clever work would be wise to inspect the film issued by the Hepworth Company this week under the title "The Cabman's Good Fairy." The effect of sudden illumination on a lamp being lighted has been attempted before, but never in our opinion more successfully accomplished than in this subject, and the peculiar glow of a brightly burning fire in an otherwise dark room is, in another scene, represented with remarkable fidelity. As instances of skilful lighting and tinting, these scenes will not be easily beaten, and it is a matter for congratulation that they should have been accomplished by an English firm.

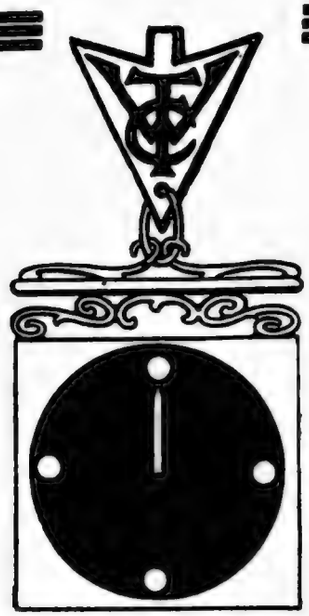
Scare Tactics.

Mr. Stewart, of the Lantern and Kinematographic Mission, Bristol, sends us a cutting from the local *Daily Mercury* of March 16th, in which the accident at the Darlington Public Hall is reported under the headlines "Films Ablaze—Exciting Scenes—500 People Rush to the Door." The obvious suggestion to be drawn from this phrasing is that there was a serious panic, but it is falsified by the papers own report, which states that "no one was injured." This, however, is not the only feature about the *Mercury's* report to which exception may be taken, for on a poster which Mr. Stewart also sends we have the lines "Kinematograph Blaze; Wild Rush by *5,000* People!" Not content with exaggerating a comparatively small mishap into a wild panic, the *Mercury* multiplies the number of the audience by ten! It is a particularly flagrant instance of the tactics of misrepresentation and exaggeration in which any accident at a picture show is dealt by the greater part of the press of this country—tactics which are very largely responsible for the fact that at the least sign of anything wrong in the projecting box audiences stampede for the door—often with fatal results.

Sheffield Police and Kine Shows.

A few weeks ago we had correspondence from the Sheffield Photo Company relating to the refusal of the magistrates to renew the licence of the "Pav.," formerly known as Wonderland, situated in Fitzalan Square, Liverpool. Our Liverpool correspondent expresses the opinion that the Chief Constable never intended the hall to be again used for kinematograph or any other entertainments. "I believe Mr. Victor Samson, the former lessee, who had the place for 10 years, will bear out my statement that the only reason he had the yearly renewal was because the police could not find a conviction against him. The Photo Company are large ratepayers in the City, and it is a shame that they should be turned out of a small hall with large exit which could be cleared in a minute, whilst concerts and kinematograph entertainments are being given in Sunday and other schools which are veritable death traps, and where, if a fire were to break out, not half the audience (mainly children) could possibly escape being burnt or suffocated. I should like to show the police one of the schools I mean, but they have been very, very busy lately running small boys in for sledging, so they no doubt need a rest."

IT IS A GOOD SIGN



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1909

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Sunday Shows Barred in Johannesburg.

Mr. F. Barman, a WEEKLY reader in Johannesburg, S.A., writes that the authorities have now entirely prohibited Sunday living picture shows. The reason is probably to be found in the fact that the showmen, who began in an orthodox way by displaying the Passion Play, gradually included other subjects of a secular character until the display was in no way different to that given on weekdays. As a result of this ruling, press cuttings enclosed by our correspondent announce the abandonment of a show by the Popular Bioscope Company at the Masonic Hall and a living picture show at the "Wanderers" Concert.

New Companies and Financial Items.

Whilon Entertainments Syndicate, Ltd.—Registered 12th March. Capital £2,000, in £1 shares. Objects: To carry on the business of kinematograph proprietors and public entertainers, etc. Private company.

Cinematograph Trade Protection Society, Ltd.—17th March. Limited by guarantee. 12, South Square, Gray's Inn, W.C.

Natural Color Kinematograph Co., Ltd.—16th March. £30,000, in £1 shares. 89-91, Wardour Street, W.

New Bioscope Trading Co., Ltd.—16th March. £15,000, in £1 shares. 1-5, Cecil Street, Charing Cross Road, W.C.

Cinematograph Theatres, Ltd.—18th March. £20,000, in £1 shares. Dewar House, 11, Haymarket, S.W.

Paragon Bioscope Co., Ltd.—18th March. £10,000, in £1 shares. 5, Tottenham Street, Tottenham Court Road, W.C.

The Councils and Living Pictures.

With regard to certain kinematograph exhibitions the Works Committee of the West Ham Town Council have reported that they had given instructions for notices to be served upon the owners, occupiers, or managers requiring the buildings to be closed forthwith, and in the event of non-compliance they recommend that the Town Clerk be authorised to take all necessary proceedings to enforce the provisions of the Acts and bye-laws. Councillor Jones said that big people had money with which to make alterations, but what was going to be done with the small people? Councillor C. Mansfield said several had complied with the bye-laws. Councillor Jones said there were those who were able to carry out the alterations in time, but there were others to whom a little latitude ought to be given. Alderman Crow said before the premises could be shut up they must show a magistrate it was reasonable to shut them up. Councillor Spittle said there were two or three places which could not possibly be made suitable. The committee had not rushed headlong into this without considering the people who had speculated their money. The clause was adopted.

At a recent meeting of the Chatham Town Council the Town Clerk reported as to the powers of the Council with reference to kinematograph exhibitions, and it was resolved that the Town Clerk write to the Home Secretary forthwith calling his attention to the large number of these exhibitions that are being set up and to "the serious risk from fire therefrom," and that the local authorities have no power to license the same, and asking him to promote a Bill in Parliament to deal with the matter. It was further resolved that the Surveyor be authorised to inspect the building and report thereon.

Willesden District Council have, it is announced, decided to take legal proceedings against proprietors of kinematograph shows who have failed to comply with their regulations.

A School for Operators.

The London Bioscope School, now firmly established at 12, St. Martin's Court, Charing Cross, should meet a long felt want in the kinematograph world, judging by the number of persons who call on us to know where they can obtain instruction on living picture projection. Not only will the would-be operators have a technical school to take lessons from A to Z in kinematography, but many at present turning the handle will be enabled to justify their claim to the title of "operator." The facilities offered are unique inasmuch as the teaching staff, under the able direction of the Chief Instructor, Mr. S. J. Henry, are enabled to give all instructions with the most varied, approved, and up-to-date machines in use, being those of Pathé Frere, R. R. Beard, Walturdaw, Ranson & Co., W. Butcher & Sons, Ltd., the Edison Manufacturing Co., etc. The theoretical portion of the instruction consists of twelve lessons, which are accompanied by diagrams on a black board, and copied by students in books by themselves. The practical section consists of twelve lessons (or more if necessary) in the use of apparatus of various makes, when the students will be required, each in turn, to fix up machine, arc lamp, resistance, switch board, etc., also fit up lime jet, connect up gas cylinders, examine same, fix regulators and test same, and produce a light. The four final lessons to be given with a film running. Whenever possible pupils are given facilities for giving a public exhibition, in order to obtain confidence and self-control. Lessons are given daily from 10 a.m. to 8 p.m., and for a very moderate fee efficiency is guaranteed without regard to the time over which the course of lessons extend, although it has been found that pupils taking one lesson a day of one hour's duration, complete the course and are able to take an operator's situation within one month. Mr. J. Cobourne, the secretary, will be pleased to supply full particulars on application.

Sheffield.—CENTRAL HALL.—Messrs. Jasper Redfern have another splendid selection this week at this Hall. The Smuggler's Daughter and A Welcome Burglar are a great success here, the large audience showing their appreciation in no half-hearted manner. Other films were The Man in the Moon Goes Courting, Faithfulness to the Test, A Pocket Policeman, Misadventures of a Governess, and Little Tick the 'Tec. The variety turns were Richardson Taylor (ventriloquist), J. H. McCann (acrobatic roller skater), and The Leslies (drawing-room entertainers). THE GRAND (Proprietors, The Vaudeville Syndicate; acting manager, Mr. A. W. Turpin).—The Toreador is the special film shown here this week by the Raymond Bio Tableaux, and a splendid picture it is when well lighted. The Fortune Hunter, A Game of Cards, The Mysterious Cupboard, The Conjuror, For Love of an Actress, and The Telephone Girl are all smartly operated and well received. THEATRE ROYAL, ATTERCLIFFE (Proprietors, North of England Theatre Corporation, Ltd.; Managing Director, Mr. Frank Macnaghten).—This week's well-arranged programme includes A Plucky Little Girl, The Thought Reader, A Child's Love, The Prize Camel, Paddy Eats Horse Flesh, and The Humpbacked Man, selections by the popular Cinephone, and illustrated songs by Cissie Coman. HILLSBRO' PALACE OF VARIETIES (Lessee and manager, Mr. J. C. Brothwell).—The pictures shown this week should be a good advertisement and ensure still further support for the Palace. Expressions of satisfaction with the programme were frequent as the audience were leaving the hall at the close of the performance. A Soldier's Jealousy, Police Dogs, Giles and the Geese, The Miner's Daughter, Fatal Sneeze, Maniac Juggler, and the Mad Motorist all met with equal appreciation. Variety turns by Lewis's Sketch Company and Heaton Nichol (prize medal comedian).

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Latest News from America.

(FROM OUR OWN CORRESPONDENT.)

NEW YORK, March 15th, 1909.

W. H. Swanson's expulsion by, or retirement from, the "Patents" party has caused a good deal of talk throughout the American trade. Commenting on the matter a writer in the *Moving Picture World* says: "Since the Swanson matter has become public I have heard the remark made that if the Patents Company is going to cut off all the licensees that violate contracts it will not be long before there will be no licensees. . . . I have information from reliable authority that other licensees than those about to be cut off are under strong suspicion."

Another Expulsion.

Both the Eugene Cline Company of Chicago and Eugene Cline offices of Salt Lake City have been served with cancellation notice by the Motion Picture Patents Company. The licenses of these concerns will be revoked within fourteen days.

During the past two weeks, says the *Film Index*, the chief press organ of the Edison group, thousands of applications for exhibitors' licenses have been filed with the Patents Company. It has been decided to divide these applications in two classes. It is proposed that those now operating moving picture theatres and those contemplating entering the field by new theatres or a change of policy should be handled separately. The theatres now established and making application can secure immediate service of licensed film.

Pictures Re-Unite Family.

A moving picture machine is said to have played a prominent part in a drama in real life enacted at a 5-cent theatre in Lafayette, Ind., bringing about a reunion of a long separated mother and son. Mrs. Hannah Mendelsohn, a widow, and her daughter chanced to step into a Main Street moving picture show to see a new film dealing with the adventures of a celebrated high diver. Mrs. Mendelsohn has been a widow for a number of years. Seven years ago her son Jacob went away with a carnival company and had only been home once or twice since that time. A few years ago his mother lost track of him. Up to that time he had been in different branches of the amusement business, and his mother could not imagine what had become of him. She and her daughter were astonished when his form came into view in one of the scenes at the Floridor resort. She telegraphed to the resort and found he was there as manager of an ostrich farm.

Keith & Proctor Abandoning Vaudeville for Pictures.

At the end of March Keith & Proctor will discard vaudeville from their 125th Street Theatre, New York, and will substitute moving pictures. All vaudeville contracts for the house for the week beginning March 29th have been cancelled, and on that day Keith & Proctor will have five expensive New York theatres exhibiting motion pictures. They will have only one theatre in Manhattan devoted to vaudeville. Keith and Proctor have turned their theatres gradually into motion picture houses because the vaudeville acts which the United Booking offices sent them have failed to draw large crowds. For several years now the vandeville trust has controlled the situation, and until William Morris, Inc., started out to fill independent houses with high-class vaudeville performances the trust made little effort to get original acts. It has kept sending on the various circuits under its control acts that the public saw years ago. This fact, more than all others, has contributed to the gradual change of Keith & Proctor's houses over to motion picture shows.

The Cinephone in America.

Mr. Ben Nathan, of London, has acquired the American rights of the Warwick Cinephone, and gave a successful private exhibition at the Unique Theatre, New York, a day or two ago. The instrument is to be vigorously pushed in the States by a syndicate formed for the purpose.

American Pictures Protected by Copyright.

A clause in the new copyright law which comes into force this year reads:—"That any person entitled thereto, upon complying with the provisions of this act, shall have the exclusive right: To perform or represent the copyrighted work, and not produced in copies for sale, to vend any manuscript or any record whatever thereof, to make or procure the making of any transcription or record thereof, by or from which, in whole or in part, it may in any manner, or by any method, be exhibited, performed, presented, produced, or reproduced, and to exhibit, perform, produce, or reproduce in any manner, or by any method whatsoever." This clause has been submitted to several authorities on copyright law, and they are of opinion that whatever its intentions may be, its effect is undoubtedly to give American film manufacturers protection in their work. It lifts the moving pictures from the level of the mere photograph to that of a dramatic work; consequently it minimizes the risk of duping; for the penalty of pirating dramatic films is so heavy that few dupers will care to take the chance. Thus both the author of the moving picture play and its manufacturer can adequately protect themselves. That is the interpretation of the clause, but it remains to be seen whether the courts, on a test case, would give the same reading to it.

Film of President's Inauguration.

The most talked-of film of recent issues was the "Inauguration of President Taft." The quality throughout was surprising when we consider the terrible weather conditions under which it was obtained. J. Stuart Blackton, of the Vitagraph Company, and three assistants, each armed with cameras, obtained a few thousand feet of negative, but only 600 feet were utilized. After a strenuous time at the inauguration, the party arrived in New York at 1 a.m. in the morning. Automobiles were in waiting to convey them to the factory, where the working staff was in readiness, and before sunrise the first print was on the screen for inspection,

Items.

The Edison Company is said to be experimenting with a "singing picture" machine.

The People's Institute, New York, acting at the request of the Motion Picture Exhibitors of New York State, propose instituting a plan of censorship by which all films will have to pass a board of censors before being shown in public.

Protests are being made against the methods of certain showmen who station men outside their establishments to "buttonhole" passers by and practically force them into the show.

Independent exhibitors are being urged to bring pressure to bear upon their Senators with the idea of leading Congress to take action against the combine.

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Correspondence.

[We do not accept responsibility for the views expressed.]

ARE ENGLISH FILMS BARRED IN AMERICA?

To the Editor "KINEMATOGRAPH AND LANTERN WEEKLY."

SIR,—In view of the steps that have been taken by the European manufacturers of films to get their products on the American market in competition with the Trust, we think that the following extract from a letter we have received from America this week will be of some considerable interest to English film manufacturers in particular:—

"The Concern who claim to represent films made in England and France has recently had a demonstration of samples of films (Foreign) in New York and in this City, in order to take orders for films of the various manufacturers, and in neither one of these demonstrations were any English films shown at all, nor was any opportunity given anyone to order English films.

"We think some of our English friends will wake up after a while, when they find they are not getting their share of the pudding in this country, and in going into this arrangement they have simply given over the American trade to the French and Italian makers.

"For two years we have been trying to sell English films on this market, and we know exactly how it is to be done. Every firm who has tried to sell English films here along with the French and Italian films has had to give up the English entirely. The English films require special advertisement and special methods for selling, because they are distinctly different from the French and Italian films, and to our minds are very much better value in every way."

Trusting you will be able to find space for this letter,—Yours, etc.,

pp. W. Butcher & Sons, Ltd.,
FRANK E. BUTCHER, Director.

P.S.—We are not in a position, of course, to know whether the information given in this extract represents the actual position of affairs or not, and therefore give it for what it is worth.

ARE THE PICTURES TO BLAME?

To the Editor of THE KINEMATOGRAPH WEEKLY.

SIR,—The present state of the picture business, whether viewed from the makers, renters, or exhibitors standpoint is reported to be unsatisfactory. The makers are combining, the traders organising, relations are being strained, interest is clashing against interest, and discontent and unrest are supreme. Is there any cause for this state of affairs? Will all this throbbing and worrying bring about any improvement?

The most vital question, and one which is worthy of the attention of every section of the trade, is whether the general public is receiving with favour or disfavour the very numerous productions provided for their entertainment. Some exhibitors are lamenting their inability to attract the public. We are assured that comfortable halls are provided, the pictures well screened, advertising lavishly done, in fact, no expense spared, and every effort put forth to provide a first-class entertainment, yet, for some reason or other a large section of the community withholds its patronage, and in certain instances the exhibitions are denounced and proclaimed against.

Is there any justification for this? Can any wrong inference be drawn from the public descriptive matter? Are all the pictures free from objectionable features?

Think of the wide range of subjects lending themselves to misinterpretation, such as unfaithfulness, misconduct, treachery, jealousy, hate, drink, assault, vengeance, remorse, revenge, stealing, highway robbery, burglary, shooting, strangling, poisoning, suicide and murder. It is no exaggeration to say that regular patrons are absolutely sick of the manner in which many of these subjects are dealt with. It is not uncommon to see faces covered until certain scenes have passed from the screen. Many of them are decidedly objectionable, and quite unfit for youths and children to see.

Parents hear the report of the show, and allow, or otherwise, their young folks to attend. No greater check can be given to the industry, than to allow the reputation of the entertainments to suffer, and it behoves every exhibitor to be vigilantly on guard.

It must not be inferred that all the subjects under review are to be condemned, many of them possess unusual merit, and are in every respect praiseworthy, they not only add interest but they are a distinct acquisition to any programme. What must be insisted upon is that when crime or wrong doing is in evidence, the offenders must invariably be brought to justice, and the moral effectively set forth, otherwise, the subject should be avoided, whatever their technical excellence, or other recommendation.

In surveying the circumstances, without prejudice, we may ask, is it unreasonable that a section of the public declines to be drawn to these entertainments, where their feelings may be harrowed and their sensibilities offended? Is it not rather to be wondered the exhibitions attract the audiences they do, than fail to interest a larger section of the community?

An entertainment of high moral tone, free from morbidity, bright, cheerful and attractive, is what the public is craving for, and willing to support. The policy of the trade must be to encourage a higher standard, and cater for a wider patronage, not only in the production of the pictures, but in the atmosphere surrounding their reproduction. Pictures at the present time occupy a unique position, and are capable of filling an important sphere in educating and amusing the people, and every effort should be made to merit the respect we are all anxious to secure.—Yours, etc.,

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FIRST FLOOR

Round the Shows.

We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings.

The Electric Bioscope Theatre in Western Road, Brighton, has taken on immensely with the local public.

The Britt-Summers Fight was the attraction at the City Varieties, Leeds, last week.

Mr. Ralph Pringle, well known as one of our largest living picture entertainers, has taken the Empire, Burnley, for two years, and purposes opening it early in May with a picture programme.

The King's Theatre, Nottingham, had a very interesting list of films last week, the chief among them being Ingomar, The Barbarian, supported by Little Prisoner Girl, Satan in Prison, and Garden of Allah.

The Excelsior Kinematograph, Bombay, for the week beginning February 16th, featured the picture of the State Entry of the Viceroy into Lucknow, other films being the Pathé Film d'Art, The Murder of the Duke of Guise, and numerous comics and dramatics.

Large audiences were the rule at the Exchange Hall, Blackburn, last week, when Mr. Sidney Carter featured Stolen Legacy, Son of a Smuggler, Cabin Boy's Sister, Daniel Boone, White Suit, Policeman for an Hour, Bewitched Son-in-Law, and Game of Cards.

Mr. Black's Popular Picture Hall, Sunderland, had the following as its chief films last week: Strike Leader, The Painting, Two Sons, Carried Off by an Eagle, Hungry Man, Electric Hunchback and You Will Have to Pay for It, with "The Villain of the Piece" on the Cinephone.

The Central Hall, Colne.—Mr. J. Duckworth's Premier Pictures include this week Oliver Cromwell, We Desire a Butler, Was it a Serpent's Bite, For Honour, Amorous Minstrel, Getting Father's Consent, Sport in Savoy, Dust in His Eyes, Good For Evil, and The Haunted Grotto.

The New Century Pictures, at the Temperance Hall, Bolton, for last week were an admirable selection, including Scenes in Northern Italy, When Love Wills, Mother's Protection, Smuggler's Daughter, Anarchist's Plot, In Search of Oblivion, Runaway Dog, Getting Father's Consent, The Elopement, and The Capricious Statue.

The New Century Picture Hall, Mount Pleasant, Liverpool, had good houses all last week, the chief subjects being Cook's At Home Day, Irascible Shrew, Runaway Dog, Woman Chauffeur, Jane's Goose, Life and Customs in Egypt, A Christmas Eve Dream, and The Date Industry.

St. George's Hall, Belfast.—The management of this hall evidently believe in the use of films of an educational character, among those shown last week being Habits of the Tree Frog, and Views of Kingston, Jamaica. Among the stories were Custom House Officials, Dumb Hero, Honesty Rewarded, Shocking Shocks, Polly's Excursion, Trombone Player, and Night Alarm.

The Wheatsheaf Hall, Monkwearmouth, has the usual catchy poster, with spicy comments on each subject. Among the films are Money Mad, Flower Girl of Paris, Dust in His Eyes, Drawing the Colour Line, College Chums, Mother Mitchell's Cat, Ice Sport in St. Moritz, The Mermaid and Face to Face.

At the Drill Hall, Merthyr Tydvil, the Burns Johnson fight was shown from Saturday to Wednesday to big audiences by Mr. Tilney of Abertillery. From Thursday to Saturday Mr. Tom Owen, a popular Welsh comedian, occupies the hall with his Bioscope and Variety Company.

The Electroscope Palace, Clapham Junction (under the management of Mr. J. Fabbro, jun.).—The programme this week includes one of Fabbro's improved singing pictures, a perfect reproduction of Mr. Pete Hampton in his character song "Hannah, won't you open that door?" which is greatly appreciated for the perfection of synchronism. Other subjects are Lucy of Lammermoor, A Child's Love, A Guard's Alarum, An Artist's Nightmare, etc. The children's matinees are usually good, but last Saturday's was a record one, the management having to continue the programme for another hour to cater for the large number of children waiting. This coming Saturday Dick Turpin will be shown, a great favourite here amongst the children.

Rivers Hall.—This new picture palace, which, as recently announced, has been opened on the site of the old Rivers Street Church, Essex Road, N., opened on Monday with a twice nightly picture programme. The hall seats 1,500, and the highest price for admission is 3d. and the lowest 1d.

The Globe Animated Picture Company made numerous changes at the Hull Circus in its list of films last week, and the entertainment was brightened up by an increase in the number of the orchestra. Mr. E. Emerson was rewarded by large houses at each show.

Poole's Picture Palace, Ipswich, this week made a feature of the King's Visit to Berlin. Among other subjects on the bill were Suffragette's Dream, Guard's Alarum, Woman Chauffeur, Poacher's Daughter, and a number of songs by Miss Russell. Two performances nightly are the rule, with matinees on Thursday and Saturday.

The Osborne Picture Hall, Oldham.—This hall had Drama on the Sea Coast and Tragical Likeness as its chief films last week. Bethel's Picture Palace in the same town made the film of the Goldswain-Josephs Boxing Contest its headliner, this being supported by By the Hand of the Enemy, Music Hall Agent's Dream, and Captain's Wives.

Mr. Hall Jones, the manager of the Royal Picture Hall, Groat Market, Newcastle, sends us his programme for the week, the chief films being Romance of a Jewess, Jones at the Ball, The Valet's Wife, At Home Day, Visit to Versailles, The Inn of Death, For the Peace of the Family, Phantom Lamp, Dust in His Eyes, and Maniac Cook.

The Palace, Swansea (Mr. Wm. Coutts, proprietor), is featuring Little Prisoner Girl, Mummer's Daughter, Nick Carter in Danger, Cab No. 23, Love Tabloids, Vaccination Against Injury, The Forgotten Umbrella, and For Honour's Sake. The same gentleman's entertainment at the Shaftesbury Hall includes Kiss of Judas, Friday the 13th, Runaway Kids, Commander's Armour, Major Richardson's Bloodhounds, Mutiny in the Kitchen.

The Preston Picture Halls both had good lists of films last week, the Embee Hall featuring Last Days of Pompeii, Lighthouse Keeper, Land of the Pharoahs, For a Woman's Sake, Black Demon, Foolshead Wishes to Commit Suicide, Why Father Learnt to Ride, and Good For Evil. The chief films at the Temperance Hall were Household Troubles, Inoculation of Youth, The Devil, Nick Carter, Fashionable Waltz, Disciple of Vidocq, and The General's Son.

The Picture Hall, Bury Road, Bolton.—The films here are Put Pa Amongst the Girls, Nobleman s Pleasure, Sherlock Holmes, The Spider, Diamond Thieves, Roller Skating, Fairy of the Torrent, and Wanted a Son-in-Law. A number of variety turns are also featured, among them being Thomas Fletcher (the laughing comedian), Percy Fay and Illustrated Songs. A girls' singing competition is held at the second house each evening.

The Sebright Regent Theatre, Hackney Road, has a strong attraction this week in what it describes as a "Film d'Art" of local views, taken on a Sunday morning and illustrating the workers and their wives shopping in Kaye Street, Goldsmith's Row and the Broadway. A trip down Hackney Road completes a subject which cannot fail to be attractive to local pleasure seekers. Messrs. Stebbings and Bliss are the managers.

The World's Animated Picture Company was favoured with a large audience at Aberdeen on Saturday evening last, when a special programme of living pictures were given. The chief films included Night Alarm, Greaser's Gauntlet, and For a Wife's Honour. Little Dolly Varner, a local artiste, was much applauded for her imitations of Vesta Tilley, and Mr. Harry Gordon, a well-known Scottish comedian, also contributed to the evening's entertainment.

Vienna Hall, Seacombe (Managing Director, Mr. J. Swede).—The Royal American Bioscope Co., under the able management of Mr. J. Swede, still continues to draw large audiences to their popular hall with a smart selection of films. This week's show, comprising of the following—Aviator's Thrilling Experience, Right of the Seigneur, Countryman's Day in Town, Rip's Inheritance and Nancy the Burglar's Daughter—tend to make a great success.

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Darlington Central Hall. The Edison Picture Co., are giving some of the latest films to crowded houses this week, including selections by the Warwick Cinephone.

Whitehaven Market Hall. The Edison Picture Co are this week giving Pompeii, Fatal Telegram, Criminal Hypnotist, The Child of the Regiment and the Warwick Cinephone in latest productions.

Borough Theatre, Heswood, was opened on Monday last by the Edison Picture Co. The programme includes the following popular pictures Captain Dreyfus Life Story, The Ingrate, Test of Friendship. Nat Brown, comedian also appears.

The Palace Theatre, New Brighton (Proprietors and managers, Messrs. Leiers and Bennett; resident manager, Mr. Percy Perry).—The N.C.T. Picture Co. have obtained for the week's show at the above hall a very select programme of films, which are appreciated by large audiences. They include Love and Vendetta, An Exciting Elopement, A Tragic Love, The Last Illusion, Mother Mitchell's Cat, The Bohemian Girl and The Ward's Love.

At the Corn Exchange, Colchester, the St. George's Animated Pictures are putting in a very successful visit. Mr. Ernest Ellerslie, the manager, justly describes their programme for the week as a very strong one, the chief films being Invasion: Its Possibilities, Great White Chief, Dust in his Eyes, Pick of the Russian Cavalry, Day at the London Zoo, Messina Earthquake, Three Musketeers, Sportsmen in Switzerland and Follow Me to Dinner. There are also a number of vaudeville items.

The Avenue Theatre, Sunderland, did remarkably good business with its films of the Britt-Summers Boxing Match and with the further sporting picture illustrating the replayed Cup Tie between Sunderland and Newcastle. Other films were Stilton's Revenge, More Milk for the Baby, Foolshead Wishes to Commit Suicide, Little Shepherd, Paris Refuse, Lake of Constance, Russian Cavalry, and Sue, Sue, Sue and Love Me and the World is Mine by the agency of the Cinephone.

The Pavilion, Sunderland.—Gold Prospectors is the chief film here, with Spectre of the Plains and Bride of Tabaiva as the chief supporting subjects. Among other films are Mr. Giddy, Water Carrier, The Stenographer, Inn of Death, and Seller of Plaster Figures. Jim Nelson, a blind boy, won the last Pavilion competition, and makes a professional appearance this week. The competition, which is to be held on Thursday, is the sixty-eighth of a highly successful series.

Grand Theatre, Halifax.—Mr. Bob Bell, the operator at this establishment, of which the proprietors are the Northern Theatres Co., Ltd., sends us the programme for the current week. The films are supplied by Messrs. Leivers & Bennett, of Blackpool. The show is well advertised by a poster announcing the living picture and variety attractions. The prices of admission to the show, which is given twice nightly, range from 2d. in the gallery to 6d. in the circle and stalls.

Public Hall, Rochdale.—Pringle's Pictures here, which to quote the bill are "in the 34th week of the present season and going stronger than ever," includes Merchant of Venice, The Smuggler's Sweetheart, Mohawk's Ring, Inoculation of Youth, Old French Cupboard, Turning Over a New Leaf and Sailor's Daughter. Miss Margerson is a great favourite with her rendering of "Killarney" as an illustrated song. The usual profuson of advertisiing matter is used to advertise the show.

There is no falling off in the public appreciation of Mr. Waller Jeffs' Pictures at the Curzon Hall, Birmingham. Constant changes in the list of films are made, among the most recent additions being Cabin Boy's Sister, Country Doctor, and Volcanic Chimney. The Curzon Hall is noted for the excellence of its variety turns, and Miss Ducie Sanderson has become a strong favourite with the audiences. A new patriotic song "An Englishman's Home is His Castle," which she introduced last week was extremely popular.

Stoll's Panopticon, Cardiff, had Nick Carter in Danger as its chief subject last week, and if one may judge by local press notices it seems to have caused something of a sensation in the town. Other films in a very strong bill include Regimental Barber, Amateur Snake Charmer, and numerous cinephone selections. The special engagement of Mr. J. Perry, late of the Moody-Manner's Opera Company, has been a great success, and Mr. Harry Lewis proved himself as popular as ever in his two baritone songs.

The Columbia Animated Picture Company has secured a big attraction for its entertainment at the Victoria Hall, Exeter, next week in the Johnson-Burns film, which is prominently featured with a special illustration on the advertising matter sent us. The remaining subjects on this company's bill are also of a high level, including as they do Auto Heroine, Slave's Revenge, Oh! That Boil, Gamekeeper's Dog, Rover's Christmas, Policeman's Dream, Troublesome Twitching, Farmer Jones Goes to Market, That Night, and Then There was a Row, rounded up by Rifle Bill in The Stabbed Hand.

The New Century Picture Company's third week at the Colston Hall, Bristol, found the entertainment more popular than ever, which is perfectly explained by a glance at the films, headed by the picture of Wilbur Wright's Airship, Pioneer Days in America, When Love Wills, A Mother's Protection, Policeman for an Hour, Getting Father's Consent, Catching Crocodiles, Non-Stop Motor Cycle, Following in Mother's Footsteps, and Forget-me-not. As might be expected crowded audiences are the rule.

Oddfellows Hall, Dowlais. Will Stone's pictures here are Sold to Thieves, Carlo's Escape, Saved by a Dream, Taxagramme Restaurant, Hop Picking Industry, Two Pigtails, Trainer's Vengeance, Dare Devil Motor Car, and fourth series of Nick Carter. Wishart, the Illusionist, has been specially engaged to present his famous giant bottle and illusion. Last Sunday the usual sacred pictorial concert was given by Mr. Stone, when the films included Christ and the Woman who Sinned, Glorious Devon, Power of a Child, Venice, Herring Fishing, Life in China, On the Brink, Little Hero and Convict's Daughter.

The Electrographic Pictures, displayed by Mr. Dove Paterson's kinematograph at the Gaiety Picture Hall, Aberdeen, enjoy a striking attraction in No. 2 of the Further Adventures of Nick Carter. This famous character's cleverness as revealed in The Double is vociferously applauded by a public with whom Nick has become an established favourite through the exhibition of his earlier adventures at the same hall. Other films include The Monk's Dream, Regimental Barber, Lighthouse Keeper, and Earthly Paradise. The Cinephone selections this week are "Because" and "Laughing Song." The Mediterranean is the subject of Mr. Dove Paterson's always interesting pictorial trips.

A correspondent in Nelson writes:—Noticing your remarks last week *re* Sheffield and its four shows and 400,000 population, let me enclose you four day bills of picture shows here in Nelson, Lancashire, with a population of well under 40,000. There is still another permanent show commencing in a few weeks. The Alhambra (all pictures) has a seating accommodation of about 900 and cost nearly £1,000 in alterations to adapt it for picture shows some six months ago. It has been running pictures about three years, and has its own electric installation, 21·5 B.H.P. suction gas engine and plant. The Central Hall is occupied by the World in Motion Pictures, which have been running with short intervals about eighteen months (seating accommodation about 600, electric supply corporation 230 volts). Salem School is generally occupied by touring companies, at present for a month by the A1 Company (seating accommodation 11,000, Corporation electric supply 230 volts). Capt. Payne's Pictures are at present on the Fair Ground. —A new picture hall will shortly be opened—a nice substantial hall seating accommodation about 300 or 400, with own electric installation. The building has just been completed, and is fitted with 10 B.H.P. engine, gas and dynamo.—The programmes at these halls for this week are:—The Alhambra—Lucy of Lammermoor, Master as General, He Who Seeks Finds, In Search of Oblivion, Tommy and the Sticktite, Inn of Death and Sold to Thieves; Salem School —Daniel Boone, Hop o' my Thumb, Tobogganning in Swedenand Lucy of Lammermoor; New Central Hall—Pretty Dairymaid, Violets, Peggy's First Prance, Orphan of a Murderer, and Lockjaw.

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New Films and their Makers.

Itala Company

The films which this Company are issuing dealing with the humorous adventures of a young man facetiously named Foolshead are among the most humorous which have come under our notice. The chief character is enacted by a delightfully humorous performer, who does not spare himself in the endeavour to secure the maximum amount of humour from each scene. In this week's adventure FOOLSHEAD SEEKS A DUEL—inspired thereto by witnessing a quarrel between two card players, and a meeting with swords which ensues therefrom. Foolshead leaves the field of battle making vicious passes with his walking stick and looking for an antagonist at whose expense to display the skill which he believes he possesses in the use of arms. Turning the corner he encounters a lady and gentleman, and seeing an opportunity, plumps down on his knees before the former and commences making violent love to her. The husband remonstrates. Foolshead grandiloquently hands him a card with the intimation that he is "at his service" at any time. The man is apparently, however, woefully lacking in knowledge of the duello, for he tears the card to pieces and throws it in Foolshead's face and soundly belabours the latter with his walking stick. The hero's next essay takes place in a lonely part of the wood, where he lies in wait for and upsets a passing cyclist. To his chagrin, when he turns to present his card, the cyclist, deeming discretion the better part of valour, has remounted and ridden off. After collisions with a cabby and others, Foolshead is seized by a number of his victims and bodily hurled through a window into the midst of a family party at dinner. Escaping from these he meets and struggles with various persons on each landing before being finally shot through the street door into two policemen, who ignore the cards he showers upon thme and carry the valiant one home to bed, where he is visited by a terrible nightmare in which innumerable hands present cards and challenges to him.

Hepwix Hepworth Manufacturing Co. Hepwix

The beauties of England are neglected to a remarkable extent by film makers, who would think nothing of spending thousands in fitting out an expedition to a foreign country in search of pictures. The Hepworth Company in several recent films show that there are many beauty spots within easy reach of London which make very attractive films, and this week, in THE THAMES IN WINTER they have one of the best of the series. A picture of remarkable quality, frequently stereoscopic, has been taken from a boat travelling on the river, a remarkable panorama of a winter landscape being secured. The numerous trees passed are particularly attractive with their feathery burden of snow, while some remarkably fine shadow effects are obtained. Hotels and club houses are passed, to be succeeded by open country where the ground is one sheet of snow broken only by hedges and trees. A remarkable feature of the film is that the distant views are clear and picturesque, and those in the immediate foreground of the film may be recommended as an interesting picture of the Thames under directly opposite conditions to those we usually associate with it.

Hepworth's second film is further and welcome evidence of the advances made by our English makers in the matter of staging, to which we recently referred. Indeed, we can recall no recent subject of either home or foreign manufacture which contains the tinting and lighting effects of THE CABMAN'S GOOD FAIRY. The story is that of a cabman who finds it a difficult matter to secure fares enough to provide food for his two children. He is seen leaving the latter in his poverty-stricken apartment and setting out to make yet another effort to earn some money. Outside it is snowing bitterly and the cabman shivers as he mounts his box. After some time his cab is called to a house where a party has just concluded, and a dainty young lady enters. On the road home the driver, overcome by the cold and lack of food, falls unconscious off his seat. The girl, dismounting to learn why the cab has stopped, is dismayed at his condition and, managing to help him into the cab, takes his place on the box and drives to her father's house, where willing hands assist the half frozen man into her father's study, where a cheerful fire is burning. Here the first of the clever lighting effects alluded to is observed, the play of the firelight in the otherwise dark room being excellently represented. Recovering after a rest by the fire, the cabman tells of his children in their cold apartment. The kind-hearted girl insists on bringing them to him, and accompanied by her father drives off on her kindly mission in a motor car. The second clever lighting effect is obtained as the lamp is lighted in the childrens' home, the previously dark room being illumined at once by a light apparently proceeding from the lamp. The final scene shows the happy family enjoying to the full the unusual warmth and comfort with which they are surrounded. An excellent film.

Nordisk Films Co

Among a number of good things at 18, Cecil Court, a series entitled CROSSING THE ATLANTIC is of particular interest. The voyage to New York has frequently been illustrated, and in this subject the incidents of the trip are curtailed and more film devoted to New York itself, of which we have a series of really striking views, beginning with a panorama of the skyscrapers from the harbour, and also including pictures of the famous statue of Liberty, Wall Street, and other famous centres of the city, the overhead railway, etc. The quality is of the best.

A BOXING MATCH between Halberg (Denmark) and Joe Games (an American negro) forms the subject of another film and introduces some

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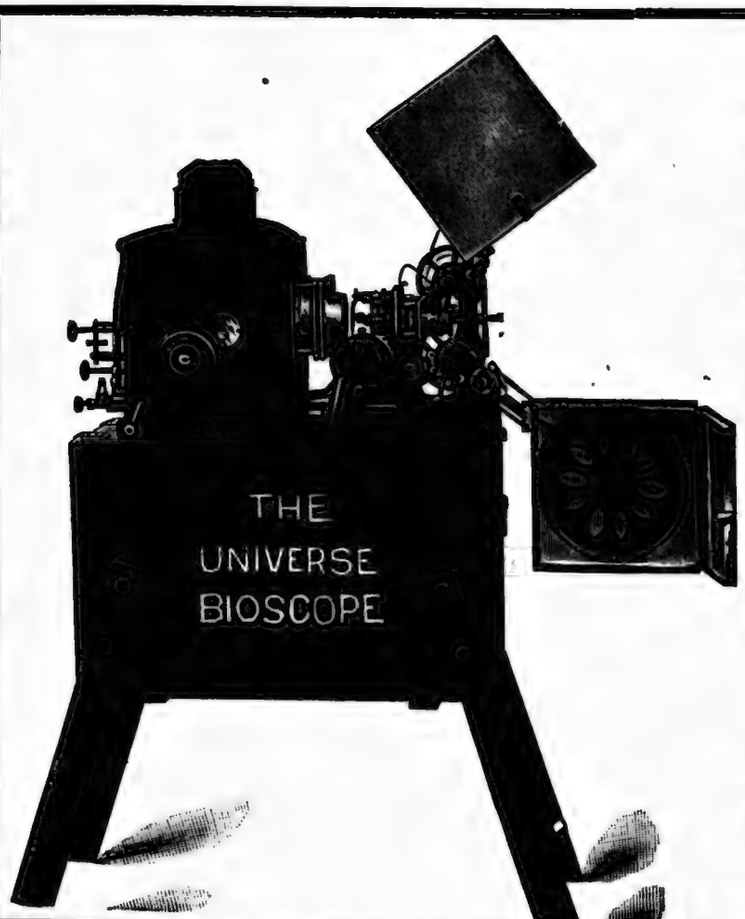

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hard and fast hitting in the course of the three rounds and a half which are fought before the white man knocks out his opponent. Audiences interested in the "noble art" would be sure to enjoy this bout by two highly skilled exponents.

The third Nordisk film has the title NEPTUNE'S DAUGHTER and combines humorous incidents with a number of cleverly staged and coloured scenes of the bed of the ocean. An "idle apprentice" falling asleep after a scolding, in imagination sees himself on board a vessel at sea. The ship is attacked by pirates, and one of the crew, seeing no other escape, throws a lighted torch into the powder magazine. The explosion pitches our hero into the sea and he sinks into the abode of Neptune, where one of the latter's daughters protects him from her father's myrmidons and loads him with all kinds of precious things from the bed of the sea. Then, an anchor from a passing ship opportunely falling at his feet, he clings to it and is hauled aboard the vessel to which it belongs. While displaying his treasures to the sailors, however, a dull pain in a sensitive part of his frame begins to make itself obvious and the hero wakes up to find his master, in a fury at his idleness, applying correction by means of a large and horny hand.

Eclair.

Whoever was originally responsible for the idea of issuing a series of films illustrating the adventures of one character, the Eclair Co. have undoubtedly been the chief firm to successfully realise the plan in practice and their Nick Carter and Rifle Bill are known to frequenters of picture theatres all over the country. A similar degree of popularity may be safely prophesied for MORGAN THE PIRATE, who, this week, makes an appearance in an Eclair film. Morgan, in scene one, quarrels with a rival buccaneer, and leaves the latter with a wounded arm. With a not unnatural desire for revenge, the wounded man calls his men together and hides with them on a lonely part of the cliffs—a very pretty scene with a good moonlight effect. Morgan, passing, is pounced upon, captured after a struggle and bound to a plank, which is then hurled into the sea. He is picked up by a fishing craft and put ashore, making his way to his men's camp, where he tells his story and unfolds a plan of retribution. One of the enemy's men is captured and after a certain amount of "persuasion" (which takes the form of suspending him from the ceiling by his thumbs with a heavy stone tied to his feet), discloses his chief's hiding place—a cavern in the cliff. Morgan and his company at once make their way to the spot and, by lighting a greenwood fire at the aperture, force the occupant to come out. The latter is at once seized, and bound hand and foot; then a rope is attached to his feet and he is lowered over the cliff and dropped into the sea head foremost again and again until he is suffocated.

VITAGRAPH COMPANY OF AMERICA

CLEOPATRA'S LOVER is a realisation in picture form of a story by Theophile Gautier, the great French writer. It is the story of a youth who, catching sight of Cleopatra as she comes to the door of her mansion to bid farewell to Mark Antony, who is setting out on a journey, is so struck by her beauty that he deserts his sweetheart and haunts Cleopatra's palace. At night time he wraps a letter round an arrow and shoots it thtough the window of her chamber. The beauty reads the note with curiosity, but is unable to find the writer, but later he is discovered watching her when she goes to the bathing pool. He is captured and taken to Cleopatra's palace, who treats him to a banquet, orders dancing girls to perform for his benefit, and, at the conclusion of the evening, hands him a goblet from which to drink her health. The liquor is poisoned, and the young man falls dead just as Mark Antony re-enters after his journey.

THE TREASURE sets out the efforts of a middle-aged suburban couple to find a suitable set of apartments. An advertisement of "a fine city house furnished for sale or rent. A hidden treasure is known to be in the house, but the clue to its whereabouts in unknown," attracts their attention, and in double quick time a deposit is paid and they enter upon occupation. The search for the treasure begins immediately; chairs are broken, carpets are pulled up, and the house generally wrecked. Presently a halt is called and Jones sits on an old-fashioned chair which, collapsing beneath his weight, discloses a slip of paper bearing a plan showing that a quantity of silver plate is stored in one of the walls. The family commence at once to pull the wall down, and finally get right through to the next house, where they find sure enough that there is a quantity of plate but that it belongs to the neighbours! Then realising he has been hoaxed, Jones makes the best of matters and pays up.

THE LOVE OF THE PASHA'S SON is an elaborate Eastern drama with many prettily-set scenes. The story is that of a dissolute Pasha and his son, who, while rowing on the river in their caique, are both attracted by the striking beauty of a Turkish girl in a passing boat. The Pasha desires to include her in his harem and summons her to his presence with her father. The latter is horrified at the suggestion but cannot refuse the all-powerful Pasha, and in due course the unhappy girl enters the female quarters of the palace. The Pasha's son, who has also conceived a passion for her, succeeds in releasing her. The fugitives, pursued by the Pasha and his myrmidons, espy an approaching motor car containing European tourists, who hearing their tale, show their sympathy in the most practicable way by carrying them off in the car. The concluding scene pictures the wedding of the couple a few weeks later.

EDISON

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LEFT OUT.—The saddest of life's tragedies is that of a child, bereft of mother, with a father in name only, indifferent, careless, perhaps brutal, callous and soddened through intemperance. Such is the story in our picture. The story of a pretty delicate child to whom misfortune came with crushing blows. First in the death of a loving mother, then in the coldness and neglect of a good, well meaning, but weak-willed father, who is cast down by loss of fortune and position. The little one knows that her clothes are poor, and can understand why she is slighted by other children and left out of every childish game. No one knew when her voice was choked, nor cared when she stole away. No one, save God, saw how at last she crept through the gate and the grasses deep, past the wall to a lonely grave where her mother lay asleep. Could the mother feel in the narrow bed the wee cold hands as they groped about looking for love and sympathy as the big tears dropped? Ah! no – for even at the grave she had been left out. Woe to the world were it left unguided by a mightier hand than man's, for black despair must soon enshroud us, and so the cloud lifts from the little one's life. Her father comes to realise his weakness, and wrought to a mighty resolve by the pathetic figure at the grave, conquers a bright future for both. It is a pathetic subject, which will appeal to many an audience.

ONE HUNDRED PER CENT. JEALOUSY.—Mr. Bing's jealousy is aroused by the attentions shown his wife by a photographer and becomes so unreasonable that from sheer necessity he is ejected from the studio. Mr. Bings, while raging at his ejectment, finds the door locked, seizes the porter's ladder and tries to climb through the transom. The porter and a pedlar come to blows and during the ensuing "free for all" the ladder is thrown down, leaving Mr. Bings stuck in the transom. While the members of the "Ladies' Art Club" are in deep study over an attractive male model, they are driven to cover by the cyclonic entrance of Mr. Bings and the porter, who are pursued by the revengeful pedlar. The ladies seek the most convenient shelter. Mr. Bing's seeks refuge behind the door. The muscular model seizes the pedlar and hustles him out of the room, while Mr. Bings deftly locks the door. The students come out of hiding and are assured of safety by Mr. Bings, who leads them to believe that it was he who disposed of the pedlar, whereupon he is crowned a hero. Mrs. Bings, through the keyhole, see her husband the centre of admiration. Her jealousy is aroused, the door is opened, the model returns, explanations follow and Mr. Bings is exposed as a fraud and is led out by his wife amid the shouting of the students.

BOYHOOD DREAMS.—Tommy Brown is caught by the lure of the

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deadly dime novel. A new thriller is just out, and Tommy is absorbing all that is possible from the brilliant front sheet exposed on the news stand. By hook or crook, he must have it for his own. Not having the cash, he becomes a carrying agent for a weary traveller. The money is exchanged for several lurid volumes. Sneaking quietly to his room, he is soon in the midst of deeds of daring and hairbreadth escapes. Found by his mother executing a war dance around a supposedly fallen foe he is put to bed and certain books are confiscated. Mother's warning does him little good, as on her leaving, Tommy gets up, digs more novels from under the mattress and proceeds to burn the midnight oil until he finally falls asleep and has the following dream: Creeping stealthily from the old chimney place in the pirate's cabin, he releases the captive maiden and leaps into the midst of the outlaw crew. A desperate hand to hand encounter ensues. Bing-bang-bing. His trusty guns have not failed, his heroism is rewarded, the last of the desperate band lies grovelling at his feet. His mind calls to life visions of hero worship, of newsstands surrounded by excited crowds buying the new "blood curdler" exploits of Tommy Brown. The visions are dissipated by the heavy hand of his mother, who, attracted by the uproar, arrives at the time of his most heroic exploit. Tommy wakes up to find himself being unwound from the bedclothes in no gentle manner.

A BIRD IN A GILDED CAGE.—A weak woman—a wife and mother—agrees to an elopement with her husband's best "friend." An innocent child is taken along to enter into a life of misery. The father returns to find an empty house, his loved ones fled. Madness seizes him. Search is made everywhere for the guilty couple. Losing interest in life, business and friends drift away, and the father becomes an outcast, drifts lower and lower, until starvation stares him in the face, and he becomes a burglar. In the meantime, the guilty couple have gone the way of the transgressor. The child, now a beautiful girl, weds a man who wins her after an ardent courtship. A brief period of happiness, and she awakes to find she is "a bird in a gilded cage." Fate further sports with her. A man comes into her life whom she learns to love. She agrees to an elopement. But now the strangest part of all. Her father, in concealment, overhears the plotting. He confronts the young people and forces them to listen to him. He tells the story of his life with dramatic effect, and turns the young people from their purpose.

URBAN ECLIPSE-RADIOS

THE RELIEF OF HASTINGS is the title of an Urban film, illustrating the chief incidents of last week's dash to the coast, when 1,000 guardsmen were transported to Hastings by motor. Urban's had operators on three of the fastest cars and an interesting film was secured including loading transport chassis at Chelsea Barracks (exclusive); pictures secured *en route* from rapidly moving cars; progress of the relief column, and contour of the country; arrival at St. Leonard's; Hastings awaiting the Guards; arrival of the troops on the sea front; soldiers rejoining their cars for the home run.

An ambitious film from this company is entitled EASTER IN ALL COUNTRIES. Its chief features are a procession of masked and quaintly garbed figures, escorting ornate cars containing relics, candles and symbols; curious Japanese customs, bell ringing by girls, who pass from station to station and reverently toll the bells. Palm Sunday in Moscow: Vendors of palm and toy balloons. Persian scenes: Great and motley procession of devout Mahommedans, camel-mounted and on foot, bearing gigantic candles and relics. Dervishes at prayer, and A Legend of Easter. A squalid home scene is presented. Hospitality is craved by a fairy disguised as a witch, who shares the frugal meal. The witch puts the family to sleep, and is herself transformed into a fairy. She disappears, leaving a number of large Easter eggs behind. The family awakes to good fortune and the eggs are found to contain money, clothing, toys, and all sorts of good things.

The Urban Co., always on hand when anything of interest is happening at Portsmouth, have an interesting film showing the RUSSIAN SQUADRON AT PORTSMOUTH. Close views are obtained of the vessels as they sail past the flagship, and good views have also been obtained of the Admiral and his staff landing and their reception.

THE WARWICK TRADING CO LTD

The Warwick's output this week is chiefly topical, their films dealing with the Lincoln Handicap and Lord Charles Beresford hauling down his flag, leaving Portsmouth and arriving at London. The Warwick Co. have exclusive rights for taking the Grand National. "Excelsior" is the latest addition to the Cinephone's repertoire.

Cines Co.

The soporific effect of poetry—of the "Spring" variety—has apparently suggested to the Cines Co. the plot of their film THE GAY AUTHOR, in which a long-haired genius indulges his liking for the sound of his own voice declaiming his own compositions, with the result of sending all and sundry into a deep slumber. He begins in a restaurant, and after a few verses, guests and waiters alike are fast asleep. A quack Yankee dentist who enters sees a possibility of utilising the poet's powers for his own advantage and takes him to his surgery, where a number of patients are waiting with bandaged faces. Directly the poet begins reading they fall asleep, and the teeth are removed without their feeling anything. One of the patients, struck with the poet's gifts, in his turn conceives the idea of turning it to his own profit and takes the long-haired one with him to the office of a certain very bad-tempered financier. The latter is soon under the spell, and while he slumbers the visitor rifles the safe and makes off. In a lull in the poet's delivery the victim comes to and, seeing he has been robbed, calls in his assistants, but they in turn drop off to sleep. In the last scene the author is in a barber's shop, and, his recitation sending the assistants to sleep, the irate clients bring the film to an amusing conclusion by upsetting everything in the shop.

WILLIAMSON, DRESSLER & CO LTD

A second series of Mr. Oliver Pike's fascinating PEEPS INTO NATURE'S REALM is marketed this week. In quality and interest it is well up to the standard of the earlier series, and seems assured of a successful run. The Curlew, a bird inhabiting bleak mountain ranges, is first seen stalking through the long grass and then settling in her nest A glimpse of a pretty mountain stream tumbling over the rocks is succeeded by a cleverly taken photograph of the life beneath the surface, numerous fish swimming in the clear water. The Blue Tit and Great Tit, the acrobats of the bird world, are seen taking up all kinds of remarkable positions in an endeavour to feed on a suspended cocoanut. The rare Red-throated Diver, which is only to be found in a few of the most secluded islands in the north of Scotland, the young Tawny Owl, the Hedgehog and the great Crested Grebe are also seen in their natural surroundings, a remarkable view having been secured of the latter at close quarters.

NORTH OF ENGLAND

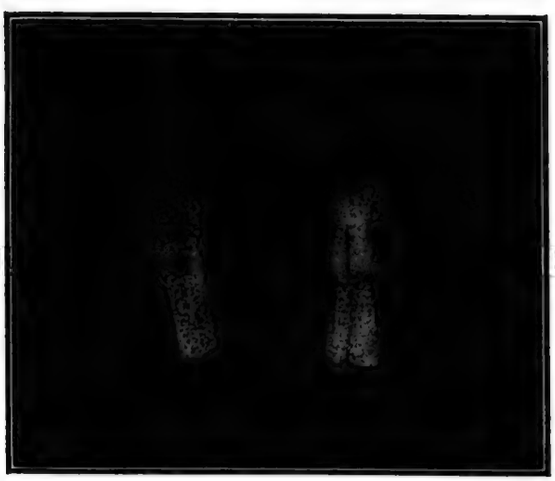
Hire of Films to be satisfactory must be done through a firm that can be relied upon

HENDERSON'S is a good name in the NORTH OF ENGLAND. Join their Film Bureau

Full Particulars: **12 PUDDING CHARE, NEWCASTLE - ON - TYNE**

4d. per foot nett

4d. per foot nett



The Love of the Pasha's Son

A TURKISH ROMANCE

A Turkish Pasha takes the daughter of a wealthy merchant for his harem. The Prince falls in love with the girl, rescues her and makes her his wife.

Dramatic **Code "Lopas"** **Length 543 feet**

The Treasure

OR THE HOUSE NEXT DOOR

A couple accidentally come across plans telling of hidden treasure in their home. They dig and find it, much to their surprise, in the house next door. Explanations follow, and after paying the damage the couple return to their own apartment.

Comic **Code "Treas"** **Length 464 feet**

Cleopatra's Lover

or A Night of Enchantment. Picturized after the story by Theophile Gautier, the great French writer.

Dramatic **Code "Clelov"** **Length 865 feet**

For full description of our Latest Novelties: **See "New Films and their Makers."**

SELLING AGENTS:—Spain, Barcelona; Hungary, Budapest; Italy, Turin; Argentine Republic Buenos Ayres; Germany, Berlin and Hamburg; Denmark, Copenhagen.

Telephone 14277 Central.

THE

Telegrams: "VITGRAF, LONDON."

VITAGRAPH COMPANY OF AMERICA,

25, Cecil Court, Charing Cross Road, London, W.C.

NEW YORK: 116, Nassau Street. CHICAGO 69, Randolph St. PARIS: 15, Rue St.Cecile.

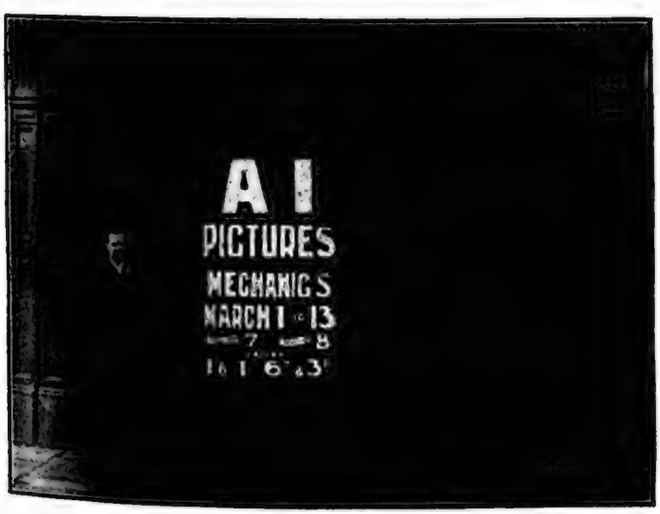
R. PRIEUR.

THE KIDNAPPED MOTHER-IN-LAW.—A young man, having been refused by a young lady's parents, arranges an elopement. She is to be covered by a sheet and hurried into a motor. Whilst preparing for the departure the plans are thwarted by the arrival of her parents. The mother, mistaken for the daughter, is covered by the sheet. She is bustled into the motor and in spite of her endeavours is driven swiftly away. The father and daughter rush to a garage and obtaining a motor, an exciting chase ensues. The lover, arriving at a hotel, carries his supposed love into the garden. but finds out his mistake. At the same moment the father and daughter appear, and after an exciting altercation, the story ends happily.

THE MULEDRIVER'S BRIDE.—A young couple are leaving a café where sits a beggar, but although engrossed in conversation they do not forget the old man. A rival following pushes him on one side and plans revenge Later we see the two men leading their mules through dangerous paths, and whilst stopping to take rest a quarrel ensues in which the lover is thrown over the cliffs. The rival returns to the fiancee with lies and treachery. After a few months he persuades the father to gives the girl's hand in marriage. Reluctantly she consents. Meanwhile, the victim has been found by the poor man he befriended and taken to the poor man's home, where he is nursed back to health, but he has lost his memory. Whilst roaming the country, they chance to come to the same café, where preparations are being made for a wedding. The familiar place brings back memory. He is about to enter the café when a young bride on the arm of her intended husband appears. The intended bride falls into the arms of her lover whilst the other man is seized by the angry party.

A Showman's Smart Draw.

Mr. C. Derrick, manager of the A.1. Animated Picture Company, struck a smart wheeze on Saturday, March 6th, and Wednesday, March 10th, when Manchester United came to play Burnley in the Cup, and excitement ran high and football was on everybody's lips. Many special trains came into Burnley and many only left the last thing on Saturday night.



Knowing this, Mr. Derrick appealed to both sides and their followers to visit his pictures at night, and the more so as he had a great rival show in opposition. He quickly wrote the advertisement in the photo, and wired Holt, of Derby, for three, got one in a shop window and the others on an advertising cart parading the town. The results justified the prompt and clever advertising, and made his pictures more popular than ever.

What is "Misleading Advertising?"

A CASE OF IMPORTANCE TO "SINGING PICTURE" EXPLOITERS.

After the judgment pronounced by Mr. Justice Coleridge in a case which came before him on Friday last, showmen featuring the "singing picture" attraction would be well advised to pay particular care to the manner in which they advertise the artistes who are represented by means of the instrument—particularly if one or more of them are appearing in the flesh at adjacent music halls.

The action was by Mr. Walter Gibbons, of the London Theatres of Varieties, Limited, against the British Cinema Company, Limited, for injunctions to restrain defendants advertising to mislead the public in regard to places where Harry Lauder appears, and also to restrain them from giving any colourable representation of Mr. Lauder's performance whilst under contract with plaintiffs. The defence was a denial of any misleading or colourable imitation. Defendants, however, were not represented in court.

Mr. Rawlinson, K.C., for plaintiffs, explained that the action concerned a week in May, when Mr. Gibbons, as proprietor of the Balham Hippodrome, had Harry Lauder actually appearing at the Hippodrome. Defendants issued a rival bill, advertising Harry Lauder at the Empire, which was only 200 or 300 yards from the Hippodrome. Harry Lauder did not appear at the Empire, but an imitation of his performance was given on the "Auxetophone"—a kinematograph-gramophone combination.

On the Thursday preceding May 11th, when Lauder was going to the Hippodrome, Mr. Gibbons put out a large poster all over the district advertising:—

BALHAM HIPPODROME.
Harry
Lauder
is coming
Monday, May 11th.

Next morning defendants followed suit with their poster, reading:—

BALHAM EMPIRE.
HARRY
LAUDER
on the Auxetophone.

This poster of the Empire, counsel contended, was one that was likely to make the public believe that Harry Lauder himself was appearing at the Balham Empire, because the words "on the Auxetophone" were in type so small that they could not be seen unless the person got quite close up to the poster. The words "Harry Lauder" were so big, however, that they could be seen some distance away.

The jury awarded plaintiffs £50 damages, and Justice Coleridge granted an injunction restraining defendants from advertising Harry Lauder in a way that might be calculated to mislead.

The King's Theatre, Hanley, had a good selection of pictures for the past week, the chief being Mohawk's Ring, Blind Boy, New Laid Eggs, Getting Father's Consent, and The Fly. Maurice Lee (vocalist) was also popular.

JOHNSON & GIBSON

The Largest Staff and Plant in the Commonwealth Bioscope Film Importers

FILMS FOR HIRE Australia only

Open-air Theatre for Producing Film Subjects. Printing and Developing Rooms for the Trade. Motor and Dynamo Works. Oxygen and Hydrogen Compressing Works

Note Address—**Temperance Hall, Russell St., Melbourne**

***London Office:* 8 New Compton Street**

Enquiries Promptly Attended

Readers will do us a favour by mentioning the "Weekly" in any communications with Advertisers.

LATEST PRODUCTIONS.

Week's Current Films denoted by asterisk *

NORDISK FILMS CO.,
18 Cecil Court, W.C.

	Feet
*Neptune's Daughter	433
*Halberg v. Games (Boxing) ...	364
*Crossing the Atlantic	333
Siamese Religious Drama ...	361

KINETO Ltd.,
48 Rupert St., W.

Britt v. Summers	1200
Incidents in the life of the Kaiser	305

LUX FILMS,
R. Prieur, 68 Basinghall St.

*Muledriver's Bride	528
*Kidnapped Mother-in-Law ...	370
Turtle Doves	567
Longing for Gold	662
Do Not Sell the Skin	340
Bewitched Drum	370
Pietro the Bandit	560

CRICKS & MARTIN,
London Rd., Mitcham

*Birth of a Big Gun	950
Getting Father's Consent ...	385
Biscuit Making	610
Tommy and the Stickitite ...	430
High Game	560

SAFETY BIOSCOPE CO.,
102 Parkhill Rd., N.W.

LE LION FILMS—

Lost in the Snow	730
Dare-Devil Motor	250
Taxagramme Restaurant ...	510
An Old Tar	280

EDISON MFG. CO.,
100 Victoria Rd., N.W.

*Left Out	980
*100 Per Cent Jealousy	405
*Boyhood's Dreams	425
*Bird in a Gilded Cage	1000
Landlady's Portrait	585
Janitor's Bottle	405
Daughter of the Sun	915
Origin of Moonlight Sonata ...	945
Adventures of an Old Flirt ...	990

WILLIAMSON, DRESSLER & CO.,
27 Cecil Court, W.C.

*Peeps into Natures Realms (2)	500
Noble and Commoner	785
That Never-to-be-forgotten Day	345
Island of Malta	295
Tower of London	1125

HEPWORTH MFG. CO.,
17 Cecil Court, W.C.

*The Thames in Winter	400
*Cabman's Good Fairy	550
In Winter's Grip	225
That Marvellous Gramophone	500
Native Life in N. Borneo ...	400

CLARENDON FILM CO.,
Clarendon Rd., Croydon

Hard Times	390
The Crafty Usurper and the Young King	490
The Love of a Nautch Girl ...	480
His Work or His Wife	425

THE CINES CO., Ltd.,
Arundel St., Strand, W.C.

*The Gay Author	324
The Three Musketeers	1560
Marco Visconte	730

J. F. BROCKLISS,
Rupert Court, Rupert St., W.

Champagne Then Sham Visions	466
Crime by Suggestion	625
A Western Tragedy	610

KAMM & CO.,
27 Powell St., E.C.

The Gordon-Bennett Race ...	394
Mr. Hopkins in the Alps... ...	584
Electric Magnetic Cable Exhibition	604

THE WALTURDAW CO.,
10 Dane St., W.C.

Hastings Military Manœuvres	about 350
Was it a Serpent's Bite ...	300
The Lighthouse Keeper	590
The Coal Mine Disaster ...	—
Copping the Coppers	265

THE GAUMONT CO.,
Chrono House, Sherwood St.

*For His Daughters' Sake ...	378
*Mr. & Mrs. go Motoring ...	271
*(S)hampagne	182
*Blind Man's Bluff	256
*Mobilization by Motor	268
*Views of the Eternal City	178
Orphan of Messina	617
Between Love and Duty ...	790
You Shall Not Buy Hats ...	543
Tragedy of the Sea	556
Japanese Fantasy	330
Weary Willie at the Carnival ...	565

URBAN-ECLIPSE-RADIOS,
Urbanora House, Wardour St.

*Easter in all Countries	475
*Relief of Hastings	570
*Rusian Squadron at Portsmouth	280
Spreewald in Winter	300
The Oasis of the Zibans ...	460
Geishas at Home	205
Fisherman's Son	425
How Jones Paid His Debts ...	530
Yokohama to Kyoto	440
Trooper's Bride	590
Forgotten	485
An Awkward Return	490
Hartz Mountains in Winter ...	300

WALTER TYLER, Ltd.,
48/50 Waterloo Rd., S.E.

Shark Fishing in the North Sea	360
Gottenberg (Series 2)	540
Opening of Parliament ...	about 200
Tram Ride Through Gottenburg	460
Karrie Snation	335

THE ECLAIR CO.,
27 Rue Taitbout, Paris

Agents—WALTER TYLER, Ltd.

*Adventures of Morgan the Pirate (1)	795
The Double (Nick Carter) ...	650
A Perilous Mission	670
Rifle Bill—	
(5) Caught in a Trap	575
(4) The Spectre of the Plain ...	580

WARWICK TRADING Co.
113-117 Charing Cross Road

Last Days of Pompeii	1250
Immortal Goose	—
Ragman's Bargain	410
Coffee Cultivation at Costa Rica	520

THE LION FILMS,
15 Rue Grange, Bateliere

The Little Dog Shearer	621
For his Niece's Wedding ..	363
Sleight of Hand	390
Love and Duty	525
Sea Ports of the Caspian Sea ...	558
The Inn of the Lost Valley ..	588
From Bagneres de Bigorre to the Basque Limits	585
Carried Away by an Eagle ...	672
The Dangerous Motor Car ...	249

ITALA CO.,
Corso Casale, 91, Torino, Italy

Agents—WALTER TYLER, Ltd

*Foolshead Wishes for a Duel ...	485
Henry III.	685
Snowball	350
Romance in Sardinia	780
Foolshead in the Alps	250

R. W. PAUL,
35 Leicester Square, W.C.

The Polite Parson	350
My Dolly	about 400
Domesticated Elephants... ...	320
The Duped Othello	350

PRECISION FILM CO.,
Leytonstone.

Anarchy in England	300
The Price of Bread	540

VITAGRAPH COMPANY,
25 Cecil Court, W.C.

*Love of the Pasha's Son ..	540
*The Treasure	464
*Cleopatra's Lover	165
C.Q.D., or Saved by Wireless ...	771
A Colonial Romance	497

CLARENDON FILMS
LIVE FOR ALL TIME.

Clarendon Films spell success

It is the subject that tells

British sentiment British humour British throughout

Write for full particulars to

Telegrams—Cinemat, Croydon

CLARENDON FILM CO., Clarendon Road, CROYDON.

Telephone—155 Croydon

"Singing Picture" Advertising.

By a peculiar coincidence, a day after we quoted, from an article in a German contemporary, a plan for bringing the music-loving public to picture shows by means of posters with the names of Caruso and other world-famous artistes in large type (these artistes "appear ing" only in the sense that their photographs were to be thrown on the screen in living picture form), the case reported elsewhere in which Mr. Walter Gibbons, the music hall manager, sued the Balham Empire came before Mr. Justice Coleridge. Mr. Gibbons alleged that the defendants had advertised the "singing picture" appearance of Mr. Harry Lauder in such a manner as to lead the public to believe the artiste himself was appearing—with harmful effects to the receipts of the near-by Hippodrome, where Mr. Gibbons had engaged Mr. Lauder to appear in person. The jury took the view that such damage had been experienced, and awarded Mr. Gibbons £50 damages, while His Lordship restrained the defendants from again advertising Mr. Lauder's name in a misleading manner. The result of this case should be a warning to other showmen, who include "singing pictures" in their programme, and among whom we have noticed an increasing tendency to advertise the name of a famous artiste in very large type and the fact that he is only appearing by "cinephone" or "chronophone" in letters of remarkable minuteness. In dealing with our German contemporary's suggestion we advanced the objection to advertising such as it proposed was perilously akin to false pretences, and likely to react unfavourably in the long run on the prosperity of the establishment adopting it. The average "singing picture" advertising cannot be said to be wilfully misleading, inasmuch as the words "on the auxetophone"—or cinephone or chronophone, as the case may be—do appear in some shape or form, but that it does in some cases lead members of the public to expect a flesh and blood artiste instead of an artificial representation of his voice and personality cannot be doubted. Such tactics, as we have many times pointed out, are shortsighted in the extreme, for "once bit, twice shy"—the man deceived once will not return to risk a second disappointment. For this reason alone, apart from the risk of legal action, it is to be hoped that singing picture showmen will take care that their advertising matter is worded so that no doubt can exist in the mind of the man in the street as to the class of performance he is to witness.

Mr. James Deene sends us the week's bill for the Victoria Rooms, Cheltenham, where he has opened a short season of animated pictures on the twice nightly system—a novelty for the town, but one which has already amply justified itself. The chief films are Burns and Johnson Training, Her First Cake, Mysterious Barrels, Horse that Ate the Baby, Runaway Motor Car, Mystery of Edwin Drood, and Rescued From the Flames.

This week's programme at the Vaudeville Picture Hall, Walker-on-Tyne, includes Snatched from a Terrible Death, Follies of Spiritualism, Two Little Shoes, Britain's Promise, Rumkiln Ashore, Two Little Chimney Sweeps, Summer Boarders, For a Crown, Prize Camel, Tricksy the Clever Princess, Crazy Conjurer, Wages of Sin, Too Busy to Court, Japanese Butterflies and Magic Piano. Benson Cleve and Dot Henson also appear in song scenes, "Chorus, Gentlemen" and "Baby Bill."

State of French Kinematograph Shares.

Le Camphre	Issued at 100 francs	27·00
Camphre (Cie Francaise du)	do.	16·00
Celluloid (Sté Indust. de)	do.	150·00
Celluloid Petitcollin	do.	65·00
Cinemato Eclipse	do.	296·00
" " shares	do.	380·00
Cinema Exploitation	do.	97·00
" Halls	do.	25·00
" Omnia	do.	86·00
" " Shares	do.	202·00
" Theophile Pathé	do.	17·00
Etablissements Gaumont	do.	150·00
Film d'Art	do.	165·00
Phonograph Ciné, Pathé Freres	do.	830·00
Phono Cinema "Lux"	do.	78·00
Plaques Jougla	do.	345·00
" Lumiere	do.	416·00

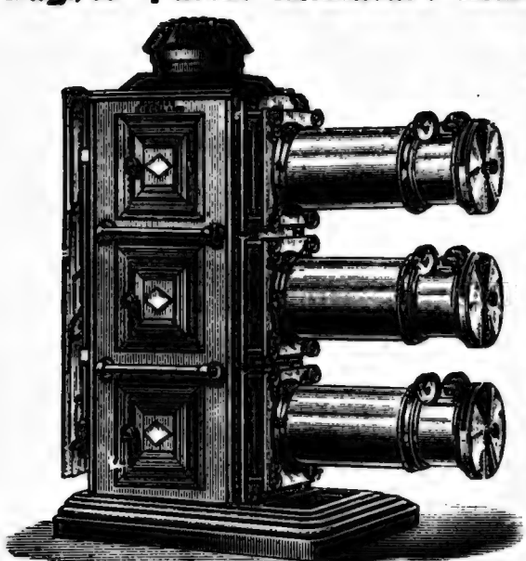
We have in a preceding number called our readers attention to the various movements of these shares, and would remark on the shares of the Film d'Art, which have fallen to 165·00. This accounts for the very slow production of this Company.

HUGHES for LANTERNS.

HUGHES for SLIDES.

If you want a High-Class Lantern, and to catch BIG FISH
"You want a Lantern like this."

Hughes' Patent Miniature Malden Triple.



The better class audience want Beautiful Pictures, not Films.

The grandest effects and illusions are created with a Triple.

The Perfection of Efficiency and Portability.

Dimensions about 22 by 8 by 7 inches Considerably less in weight. Ventilation perfect, and will remain as cool as the larger Lanterns; extra rigid and strong to bear the weight of the larger diameter lenses; no trouble in fitting up, ready for use in a few minutes.

Suitable for travelling Exhibitions. It is complete in every way, and is a triumph of portability, a veritable *multum in parvo*. The technical parts have been covered by patents. Full particulars in large catalogue.

Illustrated Lantern Catalogue of 160 Original Engravings of Lanterns, Apparatus. Grand effects, &c., 6d. 60,000 Slide List—Scripture, Temperance Hymns, Travel, Tales, Comic, etc., 6d. Postage, 3d. Grand Illustrated Bioscope List, 6d., Postage 3d.

W. C. HUGHES & Co., Specialists in Optical Projection,
(Established over 40 years.)
Brewster House, 82, Mortimer Road, Kingsland, London, N.

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

TYLERS FILMS TYLERS LANTERNS TYLERS BIOSCOPES TYLERS SLIDES

TYLERS

WEEKLY TOPICAL SLIDES

COPYRIGHT

SERIES. No. 11

READY. March 27

SYNOPSIS

ILLUSTRATING

The Near Eastern Crisis

— THE —

Great Post Office Strike in Paris

England v. Scotland at Rugby Football

King Edward's Holiday at Biarritz

and other events happening this week.

May we put your name on our Mail List to receive Post Free detailed particulars of our Topicals week by week

APPLY TO WALTER TYLER LTD
48-50 WATERLOO RD LONDON, S.E.

ON HIRE 10/- PER WEEK

FOR SALE 30/- PER SET

TELEPHONE 968 HOP

TELEGRAMS WALTER TYLER LONDON

TYLERS FILMS TYLERS LANTERNS TYLERS BIOSCOPES TYLERS SLIDES

Telegrams: "WALTER TYLER, LONDON."
Telephone: 3668 Hop (2 Lines).

Harstn's NEW YORK, U.S.A.

SPLENDID AMERICAN

Song Slides

Ready in London now

LATEST POPULAR HITS

Just arrived from U.S.A.

My Irish Mary — Illustrated by 16 slides

The Mansions of Millionaires — Illustrated by 16 slides

Little Irish Boy — Illustrated by 16 slides

When the Leaves have turned to Golden — Illustrated by 16 slides

Specially cut to English size, 3¼ by 3¼.

Price per Set - - And Copy of Music } **30/-**

Price per Set on Hire Per Week } **3/6**

Write and book dates now.

Apply, Sole Agents for Great Britain:—

WALTER TYLER, Ltd.

48-50 WATERLOO ROAD, LONDON

Largest selection of English and American Song Slides on Hire or for Sale. Write for Free Lists

On Operators.

To the "Man in the Street" (that much maligned if somewhat obscure entity) the occupation of the "man who works the pictures" would seem about as desirable and felicitous an one as this "waste chaos of a life" has to offer.

And, truly, the aspect of a man turning a handle is not calculated to impress one very deeply with a conviction of the strenuous nature of a kinematist's life; but in spite of this apparent immunity from the general stress there are, I think, not lacking elements of anxiety and (occasionally) exciting sensationalism in this line to susceptible people. But, of course, it must never be forgotten that there are operators and operators—just as there are actors and actors (only perhaps more so).

Who of us is there that has not met the gentleman with the extremely stiff-starched collar and cuffs; or those (to misquote Dr. Johnson) "un-idea'd fools" that strive to condone their practical inefficiency by an unappreciated exhibition of sartorial embellishment? (Order, please!) But perhaps there is no profession in which a dandy appearance carries with it less conviction of intrinsic merit; the man that is the happy possessor of a sky-blue walking suit and several kinds of brown or yellow boots may be an exceedingly agreeable companion for those that admire such things—but if he has forgotten to acquire the knowledge of coupling resistances together, or is unable at a casual glance to distinguish between a double-pole switch and a pair of plyers his "plausible exterior" will not secure him a very lengthy or lucrative employment. Then there is the operator whose knowledge is of so vast and all-embracing an extent that it not only comprehends all subjects from Thermo-dynamics to an analysis of both solar and stellar systems—but with Pontifical dogmatism enunciates the necessary first principles of any subsequent discoveries. He is hopeless; my advice is, if anything should go wrong with his machine or he is unable to focus, do not wait for him to explain the cause of such, but send for men to put it right; for by the time he has constructed the most ingenious or credible hypothesis he is capable of conceiving you will have lost, if possible, as much money as patience.

With him and his "wide solutions" you are wise to keep clear. Treat him as Disraeli did the fulsome novelist, to whom he wrote,

"Sir, I shall lose no time in reading your book."

Then there is the operators common (I had almost said indigenous) to music halls, who after about ten minutes work "lay the flattering unction to their souls" that they have earned a well-merited respite.

In this era of convulsive effort, when men are struggling for the bounty of an indifferent Providence, it is not a little strange to meet an operator just concluding a few minutes show who tells you that "it's hot work" and dashes into the nearest public-house for a stimulant; who, until the next show, passes the time offering sundry and divers libations to Bacchus at the expense of any who may be sympathetic or wealthy enough to commiserate his toilsome lot.

Such people do not like being told of their good fortune—they regard the prefix "lucky" applied to their vocation as an epithet of approbrium; they scorn uncharitable comparisons with other workers; they would in the language of Emerson, "dissipate to shining ether, the solid angularity of facts" if such a thing were possible.

Not long ago we happened to be at a prominent North of England music hall when the gentleman who works the pictures had evidently, in one of those fits of abstraction common to our kind, forgotten to put a new carbon in the lamp after extracting the old one; nevertheless he "struck up" as the sheet came down with about the same indifference as Plutarch relates of Archimedes in the presence of his murderer—and with scarcely less disagreeable results.

We now know more than one way of getting a good light, although up to the moment of writing we have not practised to any considerable extent in this direction.

But (when all is said and done and the last film is taken from the water bucket) operators may well ask who are we that presume to discourse upon these matters?

Well, that is "neither here nor there," as the small boy said to the man that lost a sovereign.

And besides, were we to proclaim ourselves there would scarcely be found an operator that would not claim to have "taught us the business" (that is the way they put it).

Personally—although we are grateful for gratuitous instruction—we must decline to render thanks to all and sundry for the benefits we have derived from their disinterested advice—and which has finally led us to no great height upon Parnassus slopes.

In the course of our wanderings we have naturally acquired a little useful information, and a vast quantity of other kind—which latter we shall be pleased to impart to others with the same volubility as characterised its bestowal upon us.

In the meantime, if the electrician who explained to us last week his version of Ohm's Law will kindly send his address we will instruct him in the best method (at present known) of cementing film-breaks with boiling tar.

We forgot to tell him that "the greatest thing a man can do in this world is to invent a fable." If this, Hazlitt's opinion, is correct, then we hazard the statement that he is one of the elect.

L. S.

The Kinematograph and Lantern Weekly

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May I solicit the prayers (also orders) of friends and customers during the trying period of punishment which, I believe, is the penalty of defection. I hardly know what it is, but I think it is something French with boiling oil in it.

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